

YOUR 100% OFFICIAL GUIDE TO THE WORLDS OF DOCTOR WHO

EXCLUSIVE! MUSICAL MONSTER MAYHEM AT THE ROYAL ALBERT HALL!

DOCTOR • WHO



**WIN
DVDS!**

EXCLUSIVE!

CATHERINE TATE INTERVIEW!

NEVER FORGET

**“Could Donna come back?
In sci-fi, anything is possible...”**

PLUS! COLIN BAKER! » BRAND NEW COMIC STRIP!
» DELTA AND THE BANNERMEN! » BONNIE LANGFORD!

DWM 399 | 17 SEP 2008 | £3.99 | \$7.99



panini magazine

CLASSIC
DOCTORS

DOCTOR WHO

BRAND NEW
ADVENTURES

THE EIGHTH DOCTOR ADVENTURES

THE VENGEANCE OF MORBIUS



Morbius is back from the dead
in the dramatic season finale

**OUT NOW ON
CD AND FOR DOWNLOAD**

THE EIGHTH DOCTOR COLLECTION



AS HEARD ON
BBC7

Special collector's box-set, presenting newly edited and mastered versions of four classic adventures plus a bonus, behind-the-scenes documentary and twelve page booklet.

**Storm Warning • Sword of Orion
The Stones of Venice • Invaders from Mars**



Available from all good bookshops
Or buy direct from Big Finish

Credit Card Hotline: Tel 01628 824102
Free UK Delivery on everything

www.doctorwho.co.uk

Doctor Who and TARDIS are trademarks of the British Broadcasting Corporation and are used under licence. Doctor Who logo © BBC 1996. Licensed by BBC Worldwide Limited. Ad by Alex Mallinson.

**BIG
FINISH**

PULL TO OPEN

"To be honest, I'm the wrong person to ask. You'd have to ask my butler, really."



» Interviews

18 CATHERINE TATE
40 COLIN BAKER
66 BONNIE LANGFORD



» Features

36 DOCTOR WHO AT THE PROMS
42 COMPANION CHRONICLES
46 THE FACT OF FICTION:
DELTA AND THE BANNERMEN



» Regulars

4 PRODUCTION NOTES
5 GALLIFREY GUARDIAN
11 PUBLIC IMAGE
12 DVD PREVIEW
13 AUDIO PREVIEW
14 BOOKS PREVIEW
16 GALAXY FORUM
22 COMIC STRIP:
THE TIME OF MY LIFE
33 YOU ARE NOT ALONE
34 THE TIME TEAM
55 THE DWM REVIEW



EDITOR TOM SPILSBURY
ASSISTANT EDITOR PETER WARE
DESIGNER PERI GODBOLD
WITH ASSISTANCE FROM
STUART MANNING & JAMES CLARKSON

HEAD OF PRODUCTION MARK IRVINE
MANAGING EDITOR ALAN O'KEEFE
MANAGING DIRECTOR MIKE RIDDELL

THANKS TO Freema Agyeman, John Ainsworth, Jason Aronopp, Richard Atkinson, Colin Baker, Matt Bannister, Kia Blue, Nicholas Briggs, Bethan Britton, Noel Clarke, Camille Coduri, Russell T Davies, Carole Ann Ford, Ben Foster, Julie Gardner, Murray Gold, Ian Gutfeld, Clayton Hickman, Moray Laing, Lesley Land, Paul Lang, Bonnie Langford, Jamie Lenman, Susie Littig, Claire Lister, Steven Moffat, Jonathan Morris, Matt Nicholls, Andrew Pixley, David Richardson, Edward Russell, Gary Russell, Catherine Tate, David Tennant, Alex Thompson, Kate Walsh, Taylor Herring, BBC Drama Publicity, BBC Worldwide and bbc.co.uk

DISPLAY ADVERTISING Orange 20 Advertising
EMAIL panini.adsales@o20.co.uk
SUBSCRIPTIONS & BACK ISSUES Telephone
0844 543 0058 or email drwho@subscription.co.uk



» Letter from the Editor

It's funny how quickly 13 weeks seem to pass, isn't it? (Okay then, 14. I was conveniently forgetting *Eurovision* week.) But you can bet that the next 18 weeks will seem like an eternity before we finally get to join the Doctor on his adventures again on Christmas Day.

But while we wait, **DWM** is here to make the break seem a little bit more bearable. So, now is the ideal opportunity to take a look back at the last series. Our episode reviews continue on page 56 – but more importantly, it's a chance for us to salute Donna Noble with our special comic strip *The Time of My Life* on page 23, and, before that, a chat with Catherine Tate herself on page 18...

Oh, Donna Noble. What a sad, tragic way for your adventures to end! Back when I was a lad,

(God, I sound like I should be in a *Hovis* advert), I remember reading the novelisation of *The War Games* – an adaptation of the final story of the Second Doctor's era. (No videos or DVDs in them days, you see.)

If you don't know what happens at the end of *The War Games*, then stop reading now, cos I'm about to spoil it for you. But what a brilliant story! And how desperately sad that the Doctor's two companions, Jamie and Zoe, were forced to return to their own times, with the memories of their travels in the TARDIS taken away from them. It just seemed so unfair, so sad, that you could have the best experiences of your whole life, and not be able to remember one tiny moment of them. At least Jamie

and Zoe could still remember their first meeting with the Doctor – poor Donna doesn't even have that comfort! But we've seen from *Turn Left* that Donna still has the potential to be brilliant, even without the Doctor's influence. Come on, who'd love to see *The Donna Noble Adventures* a few years down the line?

More seriously, the big question we all want to know the answer to is, 'Could Donna ever return to *Doctor Who*?' Well, I certainly don't have any inside information on the matter, but as Catherine

herself points out, in science-fiction, anything is possible.

But even if we never see her again, Donna is set to be remembered as one of the all-time great *Doctor Who* companions. If the responses we've received here at **DWM** are anything to go by, we'll be singing songs of Donna Noble for years to come.

Catherine Tate, thank you.
You were brilliant.

Tom



Doctor Who Magazine™ Issue 399. Published August 2008 by Panini Publishing Ltd. Office of publication: Panini UK Ltd, Brockbourne House, 77 Mount Ephraim, Tunbridge Wells, Kent, TN4 8BS. Published every four weeks. All Doctor Who material is © BBC 2008. Doctor Who logo™ & © BBC 2004. Daleks © Terry Nation. All other material is © Panini Publishing Ltd unless otherwise indicated. No similarity between any of the fictional names, characters persons and/or institutions herein with those of any living or dead persons or institutions is intended and any such similarity is purely coincidental. Nothing may be reproduced by any means in whole or part without the written permission of the publishers. This periodical may not be sold, except by authorised dealers, and is sold subject to the condition that it shall not be sold or distributed with any part of its cover or markings removed, nor in a mutilated condition. All letters sent to this magazine will be considered for publication, but the publishers cannot be held responsible for unsolicited manuscripts, photographs or artwork. Writers' Guidelines and Comic Strip Submission Guidelines are available by sending an SAE to the editorial address. We loved the Doctor Who Proms. But why didn't we get to hear *The Ballad of the Last Chance Saloon*, *Here's to the Future* or King John's ditty from *The King's Demons*? Eh? Newstrade distribution: Marketforce (UK) Ltd. 020 3148 3333. ISSN 0957-9818

PRODUCTION NOTES

Executive producer **Julie Gardner** writes exclusively for **DWM** about her trip to Los Angeles for Comic Con...



LOS ANGELES, TUESDAY 22 JULY
4am. Jet lag has kicked in. I surrender to it and start reading Gareth Roberts' treatment for *Doctor Who*, Easter 2009.

I phone Russell about his thoughts – and no, I'm not telling you any more. Well, only that there's a new monster...

8pm. Dinner with John Barrowman in LA. He is a generous, joyful host as his family, friends, Gareth David-Lloyd and I stuff ourselves on platters of pasta on Melrose Avenue. My friend Vlad Wolynetz joins us. He works on *Mad Men* for AMC. People start falling at his feet. Then Steven Moffat arrives – his experience of landing at LAX has not been good. Asked to step aside at immigration, Steven was taken to a side room with 20 other lost souls. Plucking up the courage to ask how long his interrogation would take, the immigration man answered, "Well, we don't know what you've done yet." After questions about his education and military background, Steven confesses to the crime of getting on a plane and arriving, as scheduled, in an American airport. He is released. But he also tells me that he's been working on Series Five, Episode 1. Maybe that's what security were after!

SAN DIEGO, WEDNESDAY 23 JULY

The queue to check in at our hotel is impossible! We've got five minutes before our round table interviews with the press begin. Then Steven and I are separated – he's the voice for *Doctor Who* whilst I team up with Naoko Mori to talk about *Torchwood*. The journalists are a mix of insightful, geeky and sweaty. We fit in well. We talk and smile under intense air conditioning whilst dreaming of a walk around the Comic Con floor. So far, we're nowhere near it, held back by a sea of press and happy fans...

THURSDAY 24 JULY

Comic Con madness finally descends – Steven and I have been allocated six escorts for our safety. Six!! They're all wearing red tops with 'Elite' on them and walk in formation with walkie talkies. No one would know who we are, were it not for the swat team. One of the Elite is in the military and was on duty last week with the Vice President when he went fishing. She's been abroad. Once. To Iraq. She's now stuck with us, two pale Brits who no one's interested in.

There's an upside to the madness though, because finally we make it inside the building. And it's even bigger on the inside! I'm suddenly a big kid and want to explore. The bodyguards don't like it when you deviate from the plan. But there's a spare 20 minutes and I insist. The sales area is on two floors and is vast. It's sensory overload. There's a cacophony of screens playing films and TV titles: People are clutching glorious oversized *Smallville* bags from the WB. I try to get one for Russell but my VIP badge counts for nothing. Elite start getting anxious. We need to get backstage. There's full capacity



Illustration BEN MORRIS

"I wave at the screaming crowd who appear to know me. People stand and whoop for Steven..."

in the room. Over 3,500 people! Steven and I listen to the opening VT from backstage. The sound's all wrong. It's playing at extra fast speed. The Doctor and Donna sound like Japanese characters on speed. We frantically gesticulate at BBC Worldwide staff, but we're stuffed. I get called to the stage. 15 minutes of fame! I wave at the screaming crowd who appear to know me. People stand and whoop for Steven. There's a moment I think he's going to do a swan dive into the crowd.

I begin with a joke about our new manga *Doctor Who*. But I soon fall happily into the role of straight man to Steven's comic genius. Over three thousand people are hooting, other than one man in the front row who's asleep. When clips of Steven's work are shown, people stand. There's extra applause for *Blink* and *River Song*. The audience hiss when I say there wasn't any space for 'are you my mummy' on the showreel. Then the moderator takes questions from the floor. People run to the microphone! The questions range from futile attempts at spoilers, to detailed plot queries and incisive questions about the exact nature of 'wibbly wobbly timey wimey'. It all builds to the climax – we're going to show an exclusive, never-before-seen trail of Christmas 2008. The room goes bananas. The entire audience settles down and watch like their lives depend on it. Some are on their feet.

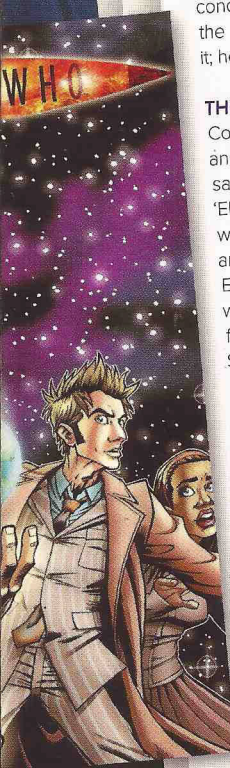


Steven leaves the stage with applause ringing in his ears. I stay for the *Torchwood* panel. The highlight is an impromptu duet from John and Naoko, a request from a fan for them to relive their star turn together in *Miss Saigon*. It brings the house down. Then it's all over. Naoko and I struggle off the stage. There's no lighting on the stairs so I take a tumble. No one's bothered; my work is done. But I've got an hour to sign autographs! Steven and I get told off for personalising them. We're not moving fast

enough and the queue is snaking out the door. Eventually, I say my goodbyes. I have 30 minutes to walk around the floor with Elite. I buy some *Star Wars* cards but am too embarrassed to do more, watched by the swat team.

I fall into my car to the airport. As Orange County whips past, I reflect on Comic Con and what it's really all about. And I think it's about love. Love of TV. Love of art. Love of all the geeks in the world who finally have a home where they're the cool kids on the block. I don't want to dress up as Rose Tyler or spend thousands of dollars on comics. But I like all the people who do. I admire their passion. Comic Con is a lesson for us all in the business. It's living proof of how niche has a voice. It's a voice with so much power it can become the centre, the mainstream. I love that.

Comic Con offers a bigger lesson too. It's a lesson for us all in how mad and big and colourful all our lives truly are.





All the latest news
from every corner of
the *Doctor Who* universe...

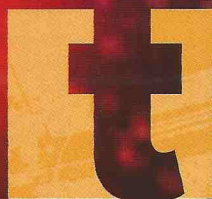
**COUNTDOWN TO
SJA SERIES TWO!**

Sarah's back!

Sarah Jane Smith and the Bannerman Road gang are about to blast back to your screens for their second series of adventures!



THE
Sarah Jane
ADVENTURES



he second series of the *Doctor Who* spin-off series *The Sarah Jane Adventures* is coming soon to BBC One!

The 12-episode series, once again starring Elisabeth Sladen as the Doctor's former companion Sarah Jane Smith, is due to launch in BBC One's CBBC afternoon strand in late September, and *DWM* has been on set to cover the filming. Keep an eye on the next few issues for exclusive interviews with the cast and crew.

Once again joining Elisabeth Sladen are Thomas Knight as Luke Smith, Daniel Anthony as Clyde Langer and Yasmin Paige as Maria Jackson – as well as newcomer Anjali Mohindra as Rani Chandra, with Ace Bhatti as Rani's dad Haresh and Mina Anwar as Rani's mum Gita. Each episode is half an hour long, and the 12 episodes are made up of six two-part stories. The full list of new adventures can be seen below.

Over the page, executive producer Russell T Davies tells us what we can expect from the new series... »

» The Sarah Jane Adventures – Series Two

1/2: THE LAST SONTARAN by Phil Ford, Directed by Joss Agnew

3/4: DAY OF THE CLOWN by Phil Ford, Directed by Michael Kerrigan

5/6: SECRETS OF THE STARS by Gareth Roberts, Directed by Michael Kerrigan

7/8: THE MARK OF THE BERSERKER by Joseph Lidster, Directed by Joss Agnew

9/10: THE TEMPTATION OF SARAH JANE SMITH by Gareth Roberts, Directed by Graeme Harper

11/12: ENEMY OF THE BANE by Phil Ford, Directed by Graeme Harper

**ALSO
INSIDE!**



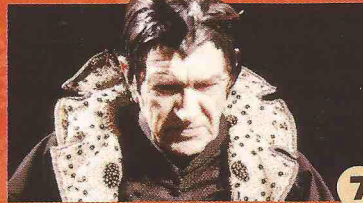
6

» **TORCHWOOD – SERIES 3**
LATEST NEWS ON SPIN-OFF



7

» **LATEST BOOK NEWS**
RANGE EDITOR INTERVIEWED



7

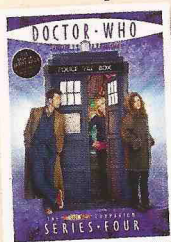
» **BLACK GUARDIAN RETURNS**
OLD VILLAIN IS BACK ON AUDIO



» Four months 'til Christmas...

Deep breaths! It's only four months until the 2008 *Doctor Who* Christmas Special, starring David Tennant, David Morrissey, Dervla Kirwan and Vellie Tshabalala. Sadly, however, there'll be no special *Doctor Who* scene recorded for this year's *Children in Need*, as Russell T Davies tells **DWM**: "With the filming of *Music of the Spheres* for the Proms concert, we were unable to record any special material for this year's *Children in Need*, much to our regret. The schedule was absolutely packed! So there's no *Time Crash 2*, I'm afraid. I thought it best to confirm this now, so people don't start building up expectations. However, we're still full of ideas – we hope to have some sort of presence on the actual night, in some shape or form, and there's a number of new and very different plans being discussed, to raise money for that wonderful cause. Nothing's been finalised yet, but we'll let you know as soon as possible."

» DWM Special



Out now in the shops are two very special publications from the Makers of **DWM**. *Doctor Who Special 20: The Series Four Companion* (price £6.99) contains everything you'll ever need to know about the Doctor's most recent TV adventures.

Also available is the *Doctor Who Storybook 2009* (price £7.99), Panini's annual collection of fully illustrated, brand new stories from writers including Gareth Roberts, James Moran and Keith Temple... and featuring a letter from the Doctor as told to Steven Moffat!

» Sonic Up!

MFx Warehouse, a division of Neill Gorton's company Millennium FX (which regularly works on *Doctor Who*), is to release detailed prop replicas of the Sonic Screwdriver and the Master's Ring later this year. More details can be found at www.mfxwarehouse.com.



» Get ready for Series Two of Sarah Jane!



As we count down the days to Series Two of *The Sarah Jane Adventures*, executive producer Russell T Davies tells **DWM**,

"Filming on the second series finished on Friday 2 August – I've never known a series fly past so fast! Which is a good sign, cos it was an extraordinarily happy shoot, and I'm delighted to say that the show builds on all the strengths of Series One, and pushes all the lead characters into new and unexpected directions."

"As you might have heard, this is Yasmin Paige's GCSE year, so we're waving goodbye to Maria, Alan and Chrissie, as the Jacksons take their leave after the first story. Though it's a busy old universe – don't be surprised if it's not the last you see of them! And our thanks and best wishes to three fine actors – we'll miss them. Though they've still got one glorious, unmissable story to come!



Scary enemies – old...

"But life on Bannerman Road goes on – and that's where Rani comes in! The Chandra family soon arrives on Bannerman Road, with Rani's mother and father, Haresh and Gita. Can Sarah Jane have a quiet life, and stop her new neighbours becoming involved in her extraordinary adventures? Well, what do you think?! Our three writers have been firing on all cylinders – it couldn't



be a better writing team, and I know the cast have been delighted with their scripts. There's lots of focus on Thomas Knight's Luke and Daniel Anthony's Clyde – we even get to meet the rest of the Langer family, and trouble's not far behind. And of course, Alexander Armstrong is back as Mr Smith, last seen helping the TARDIS to tow the Earth back home.

"With a longer run than last year, we've got a wide and bold range of stories. One's a sequel to a *Sarah Jane* story from last year. One's even a sequel to one of the Doctor's adventures! But as ever, there are new monsters, new villains, and new problems for the regular cast.

"Among the guest cast, as well as Bradley Walsh and Russ Abbott, we've got Nicholas Courtney, the return of Floella Benjamin, and the revenge of a villain from our very first story, Samantha Bond's Mrs Wormwood. She threatened to return at the end of



Invasion of the Bane – and she's back, big time!

"The first episodes are just about finished, with the brilliant Sam Watts back as our composer, and the final episodes are just being edited, so it's all systems go. But it's going to be a wild and thrilling ride for Sarah Jane and her friends – will they all reach the end of the series unscathed? You'll have to wait and see!"

» Writers for Series Three of Torchwood confirmed...



Further details have now been confirmed about *Torchwood* Series Three. The series will once again star John Barrowman

as Captain Jack Harkness, Eve Myles as Gwen Cooper, Gareth David-Lloyd as Ianto Jones and Kai Owen as Rhys Williams. Directing all five episodes will be Euros Lyn, whose previous credits include a number of *Doctor Who* episodes, most recently *Silence in the Library*/Forest of the Dead. Taking over as producer of the series is Peter Bennett, who has worked on both *Torchwood* and *Doctor Who* as a First

Assistant Director. Russell T Davies and Julie Gardner will continue to oversee the series as *Torchwood*'s executive producers.

Writers for Series Three have also been announced: Russell T Davies writes Episode 1; John Fay, a name new to *Torchwood*, writes Episodes 2, 4 and 5; and James Moran, who wrote the *Doctor Who* story *The Fires of Pompeii*, writes Episode 3.

Speaking recently to *Torchwood Magazine*, Julie Gardner said, "We've got very exciting writers in Russell, James Moran and John Fay, and the conversations and tone of each script feel very united. I loved *Sleeper*, which

James Moran wrote for [Torchwood] Series Two, and I've wanted to work with John Fay for years. I thought his thriller *Mobile* was incredibly ambitious."

Torchwood Series Three will consist of one continuous story, and is set to be broadcast on BBC One over the course of one week in Spring 2009. More news soon.



Series Two's *Sleeper* – writer James Moran is back to script a new episode...

EXCLUSIVE
INTERVIEW!

» Doctor Who novel range set to continue throughout 2009



This month sees the release of three new *Doctor Who* novels in BBC Books' hugely successful range. Full previews of the new titles can be found on page 14. Meanwhile, *DWM* caught up with range consultant Justin Richards and asked him about what the future holds for the series...

Hello Justin. How do you decide what sort of stories will make up each batch of releases? And how do you select which authors you want to use?

"It's largely a question of balance. It's also tied up with deciding which authors I want to use – if they're available. Sometimes I know there's a particular author I want to ask, sometimes there's a particular type of story. And from experience I get a feel for which authors are good at what sorts of stories, so you match them up. I try to use 'sets' of authors that complement each other in their style of storytelling. So there's a family feel to the set of books, if you like – but within that some variety and variation.

"With respect to the stories themselves, I've said before that broadly we aim for one historical story, one set more-or-less in the present day, and one in the future or out in space. Within that, they tend to become – in very general terms – one historical/romantic/character-led,

one action-thriller, and one science-fiction-ish. But it can surprise you which is which!"

Donna finally makes her debut in the upcoming September novels. How much were you and the authors told about her character while the books were being written?

Well, of course we'd seen 'early Donna' in *The Runaway Bride*. I had copies of the scripts for, I guess, the first half of Series Four when we commissioned the books. And I briefed the authors I wanted to use from that. I can't remember if they got a couple of scripts then – I think probably they did. But most useful was our Authors' Away Day to sunny Cardiff. Well, not so sunny as it was February, I think! But we had a very useful – and, of course, very exciting – day shut away in a darkened room at the Upper Boat studios watching rough-edits of the first three episodes of Series Four. And no, we didn't get to see Rose's surprise appearance at the end of *Partners in Crime*!

"It doesn't matter how good and accurate to the character the scripts are, there's no substitute for seeing the actor actually bringing them to life on screen. We're really lucky to be able to do that and to get all the help and support we do from Cardiff. There are so many franchises and tie-in situations where that just doesn't happen. And I think, very often, you can tell from the finished result."

Donna returns for another adventure in December's *Beautiful Chaos*. Now that she's left the TV series, will she feature in more books next year? And there's a solo Doctor story too – is that a pointer to things to come?

"As we're about to start the year of the Specials, and we're between companions, the December novels seemed to be a good opportunity to play around with a few different things – to experiment a bit. And again it's a question of getting that balance. So we have a book with Martha, another with Donna, and one with the Doctor on his own. If we had four titles coming out maybe we'd have sneaked in a Rose book too, who knows?

"It's also allowed us to play with the format a bit too – so we have a short story collection. Except that it's also a single, complete novel that just happens to include four terrific short stories. It's easier to experiment like that at a sort of hiatus rather than in mid flow...

"As for what we're doing for 2009, we'll be bringing out several batches of three novels throughout the year. I can confirm, however, two of the titles for next spring are *Judgement of the Judoon* by Trevor Baxendale and *The Siltheen Excursion* by Simon Guerrier. We should be able to give you some more news in the next issue."

Are there plans for any more *Doctor Who* books outside the regular hardback range? Any more news on the promised return of the 'Past Doctor Adventures', for example?

"Did we promise that? I think we promised we'd think about it. [Well, it was worth a try! – Ed] Which we have, and I hope in the next issue or two we'll be able to tell you what we thought and what we've decided to do as a result. And I think you'll be pleased!

"But in short, yes, we always have plans for other books alongside the novels. We've got Steve Tribe's amazing *Time Traveller's Almanac* coming this autumn, and for next year we're planning some more reference and non-fiction books. I'm aware that we haven't caught up with all the Monsters and Villains and Aliens and Enemies and Creatures and Demons yet, as we took time out to document Starships and Spacestations instead this year. So there's an obvious gap to plug there – though maybe not in the way you might think!"

» Kids Awards

Doctor Who has been nominated for a record four categories in this year's Nickelodeon's Kids' Choice Awards. The series itself is nominated as 'Favourite Family TV Show' and competes against three ITV1 programmes: *The X Factor*, *Britain's Got Talent* and *Harry Hill's TV Burp*; the Daleks battle Simon Cowell, Plankton and Randy Orton for the title of 'Favourite Baddie'; both Catherine Tate and Freema Agyeman have been nominated in the 'Favourite Female TV Star' category, while David Tennant is up for 'Favourite Male TV Star'. Vote at www.kca.nick.co.uk – the awards ceremony will be held in London on Saturday 13 September.

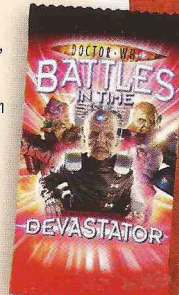
» New DWAs



Doctor Who Adventures, the weekly magazine for younger fans, has a number of treats in store coming up for its readers. Issue 79 comes with a free lenticular notebook and the chance to win a monster head; Issue 80 has free monster pens and instructions on how to make Dalek Caan; and Issue 81 asks 'What is the Time Beetle?' and comes complete with a Captain Jack mask. Each issue has posters, prizes and puzzles and is available from all good newsagents price £2.10.

» Devastator!

GE Fabbri has announced its latest expansion set – the *Devastator* series! With new images of aliens and monsters from the Doctor's latest TV adventures, 250 cards will be launched in shops across the UK on Wednesday 17 September 2008, priced £1.50 per pack of 9 cards. "The *Battles in Time* team is very excited about the new set of trading cards," says editor Claire Lister. "There are so many stunning images and monsters from the latest series of *Doctor Who* and we've worked hard to make a fantastic collection of trading cards that collectors of all ages will love!" The *Devastator* set will be launched with a bumper 40-page special edition of *Battles in Time* magazine, which comes with four booster packs from the new collection.



EXCLUSIVE!

» The Black Guardian returns!

The Black Guardian is back! The Doctor's old enemy, who appeared in the TV series in 1979 and 1983, is returning for the forthcoming

Key 2 Time season of audio adventures. The character, originally Valentine Dyall, features in the second story, *The Destroyer of Delights*, and this time will be played by David Troughton, son of the Second Doctor, Patrick Troughton, who also recently appeared on TV in *Midnight* and *DWM* 393's free CD, *Cuddlesome*.

"David was a delight to work with on *Cuddlesome*," says Key 2 Time producer David Richardson, "and when I read Jonathan Clements' script for *The Destroyer of Delights* I instinctively felt that he'd be ideal for a character of such great presence and menace. Fortunately Big Finish's executive producer, Jason Haigh-Ellery, and the director, Lisa

Bowerman, absolutely agreed, and David embraced the opportunity to play a *Doctor Who* icon."

Big Finish has also revealed that the season's opening story *The Judgement of Isskar* guest-stars Raquel Cassidy, from TV's *Lead Balloon*, *Party Animals* and *Teachers*, as the *Lady Mesca*. The climactic story *The Chaos Pool*, which is written by Peter Anghelides, also sees the return of Lalla Ward to the audio series.

In further news, the Sixth Doctor and Charley adventure, *The Raincloud Man* by Eddie Robson, is released in December in which the two travellers are reunited with DI Menzies, again played by Anna Hope as in *The Condemned*. Menzies is still having to deal with alien infiltration in Manchester,

but the stakes are raised considerably when a mysterious gambling ship arrives in Salford Quays. Big Finish subscribers whose subscription includes *The Raincloud Man* will also receive the free adventure, *Return of the Krotons* which features Robert Holmes' crystalline creatures from the 1968 TV story *The Krotons*. The story guest-stars veteran actor Philip Madoc who also appeared in the original *Krotons* story, although in this new adventure he plays a new character, Cobden, the head of a human colony desperate for a new energy source.

Finally, a second series of audio adventures for *Doctor Who* starring Paul McGann will be broadcast on BBC7 from Sunday 19 October at 6pm, and repeated at midnight. The stories are currently available to buy on CD. Our feature on the series, originally planned for this issue, will now appear in *DWM* 401.





» In the Shops

Your guide to the upcoming Doctor Who DVDs, CDs, books and magazines...

August

MONDAY 25

DVD *The War Machines*

[First Doctor, Dodo, Ben Polly]

2lentertain £19.99

September

MONDAY 1

DVD *Turn Left, The Stolen Earth Journey's End* 2lentertain £17.99

THURSDAY 4

Books *Shining Darkness* by Mark Michalowski; *Ghosts of India* by Mark Morris; *The Doctor Trap* by Simon Messingham [Tenth Doctor and Donna] BBC Books £6.99 each

MONDAY 15

DVD *Four to Doomsday* [Fifth Doctor, Adric, Nyssa, Tegan] 2lentertain £19.99

THURSDAY 18

DWM 400 Panini £3.99

ALSO THIS MONTH

Talking Book *Doctor Who and the Green Death* [read by Katy Manning] BBC Audio £17.99

Audio Drama CD *Kingdom of Silver* by James Swallow [Seventh Doctor] Big Finish £14.99

Audio Drama CD *Time Reef* [Fifth Doctor, Nyssa] Big Finish £14.99

Audio Drama CD

The Companion Chronicles:

The Doll of Death by Marc Platt [Jo Grant] Big Finish £8.99

Audio Drama CD *The Ultimate*

Adventure by Terrance Dicks [Sixth Doctor] Big Finish £14.99

Mag *Doctor Who Adventures* [weekly] BBC Magazines £2.10

Book *Short Trips - How the Doctor Changed My Life* Big Finish £14.99

All release dates are subject to change, and all prices are RRP.

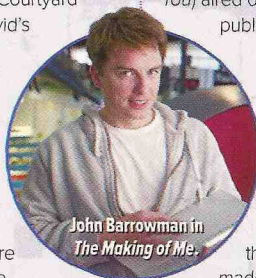
» Beyond the TARDIS

Dominic May tells us what *Doctor Who*'s movers and shakers have been up to away from the series...



■ TO SIGN OR NOT TO SIGN

David Tennant and Patrick Stewart fans have been prevented from having non-RSC merchandise signed by the actors due to the volumes they are dealing with after *Hamlet* performances. They take part in a *Shakespeare and Me* talk at Stratford's Courtyard Theatre on 31 August. David's performance as Arthur Eddington in *Einstein and Eddington* is part of BBC Two's autumn season. His endorsement of hybrid cars has led to a Disney Greenest Star nomination. Previously unseen photos of David are found in *Made in Yorkshire*, in the chapter devoted to 1999's *LA Without a Map*, in which he played Richard.



John Barrowman in *The Making of Me*

■ TINTIN AND THE TARDIS

Steven Moffat becoming *Doctor Who*'s showrunner resulted in his withdrawing from his *Tintin* deal beyond the first script which shoots from September starring Thomas Sangster. Russell T Davies received an honorary fellowship from Cardiff University on 14 July. *Media Guardian*'s 2008 Hot 100 placed Davies at 31 down from 15, following his *Doctor Who* 'resignation'. Latest Julie Gardner projects include Alan Bleasdale's *Laconia* and Margaret Thatcher's *Men* for BBC Two. Work on *Merlin* has involved her commissioning *The Mill* to provide CGI and casting Eve Myles as Mary Collins for Episode One. Following the 27 July *Doctor Who* Prom, Moffat, Davies, Gardner and Catherine Tate span around to Kylie Minogue at London's O².

■ JB - NOT CHEESY ENOUGH

John Barrowman was named Britain's second cheesiest celebrity in a survey by Edam, losing out to Shane Richie. *John Barrowman: The Making of Me* (renamed from *The Truth About You*) aired on 24 July with some related publicity on GMTV and Radio 5.

■ X-RAY TATE

Catherine Tate's first performance in *Under the Blue Sky* at the Duke of York's theatre on 15 July was cancelled when she twisted her ankle during the dress rehearsal. She made her bow on crutches the next night. She appeared on Channel 4's *The Charlotte Church Show* on 10 July. Interviewed by *The Stage* (10 July), Bernard Cribbins said he is preparing to present a TV series about fishing.

■ FREEMA'S TRIALS

Freema Agyeman has joined Chris Chibnall's ITV1 UK version of *Law & Order* playing the main prosecutor on the series. She joined Noel Clarke (whose *Adulthood* has taken nearly \$7 million at the box office) and John Simm for *The Dark Knight* UK premiere on 21 July and was interviewed during BBC Two's Glastonbury coverage on 28 June.



Elizabeth Spriggs as Tabby

■ THE TOMORROW PERSON

Gugu Mbatha-Raw was among the 2008 UK Stars of Tomorrow cited by *Screen International*, having lately won

acclaim as Shanice in Channel 4's Matt Jones-produced *Fallout* and co-starred in Matthew Graham's *Bonekickers*. She took part in play showcase *Tiata Delights 08* at London's Almeida Theatre in late July.

■ US HOOKERED ON BILLIE

Billie Piper's *Secret Diary of a Call Girl* achieved Showtime's highest series début ratings (949,000) with a guarantee to show Series Two. ITV will screen some web-exclusive content for its UK broadcast of Series Two.

■ QUICKIES

William Hartnell's iconic Sergeant Treves in ITV1's *Marple: Towards Zero* (3 August). Nicola Bryant plays Ann in an episode of *My Family* and ITN reporter Romilly Weeks in Princess Diana film *There Are Dark Forces*. She continues in a nationwide tour of *Don't Look Now* until November. Tom Baker was lawyer Frederick Treves in ITV1's *Marple: Towards Zero* (3 August). Peter Davison was interviewed on ITV3's *Drama Trails* (2 July). Camille Coduri played Carrie Soper in BBC One's *New Tricks* (7 July). Mike Tucker has a visual effect Emmy nomination for *Human Body: Pushing the Limits*. Caroline John was Susan Milnes in BBC One's *Doctors* (8 July). With Mark Ayres' blessing, Delia Derbyshire's 267 taped recordings are being catalogued and digitally converted by Manchester University academics.

■ OBITUARY

Elizabeth Spriggs, who was Tabby in *Paradise Towers* while originally booked to play Chessene in *The Two Doctors*, died on 2 July aged 78. Hugh Lloyd, who played Goronwy in *Delta and the Bannermen*, died on 14 July aged 85. See page 46 for more on Hugh's *Doctor Who* role.

» WIN! Davros, Daleks, Monarch and Manopticons!

Four to Doomsday is out on DVD on 15 September, price £19.99. First seen in 1982, the story stars Peter Davison as the Fifth Doctor in a tale of androids, aliens and, er, world dance routines... and 2lentertain has kindly given us FIVE copies to give away,

so to be in with a chance of winning a disc, simply answer this question:

Who ruled the Urbankans?

- (a) Monarch
- (b) The Queen
- (c) Prince and the Revolution

Answers (postcards or stuck-down envelope only), marked I WOULDN'T DREAM OF INTERFERING WITH YOUR MANOPTICONS to the address on page 16 by 17 September.

Also available on DVD from 1 September is *Doctor Who Series Four Volume 4*. Price £17.99, the collection sees Donna trying to Turn Left and the return of all the Tenth Doctor's old friends, united against the Daleks and Davros in *The Stolen Earth/Journey's End*. Those generous people at 2lentertain have given us FIVE DVDs to give away to lucky DWM readers. To be in with a chance of winning a copy, just answer this question correctly:

What did Rose instruct Donna to do?

- (a) Turn Left
- (b) Turn Right
- (c) Straight on at the lights, left at Tesco's.

Mark your answers SHE WON'T LET ME, SHE SAYS THEY'RE NAUGHTY and send to the usual DWM address by 17 September. Good luck!



» David Brierley 1935-2008

David Brierley, who provided the voice of K9 for 1979's *The Creature from the Pit*, *Nightmare of Eden* and *The Horns of Nimon*, died on 10 June 2008. Charles Norton spoke to him on 28 September 2007.

Hello David. How did you come to take over from John Leeson as the voice of K9?

"I was called to an audition. John Leeson had decided that he didn't want to do it anymore at that period in time and I got called into an audition. I went and did it at the BBC, at Telly Centre and I got offered the job. I didn't think that I particularly wanted to do it at the time, but I did and I enjoyed it enormously and whenever I get the opportunity to go to a convention I go with alacrity, because I enjoy it so much. All the people are so nice."

What was it like working with Tom Baker?

"Oh, Tom was a delight, an absolute delight. I enjoyed it enormously. He and I have very much the same sense of humour, so we used to do a lot of ad libs and we got on famously; with Lalla [Ward, who played the Doctor's companion Romana] as well. Actors do tend to really, unless they're total opposites, but for the most part they get on very well indeed, on the whole."

How did you approach realising K9's voice?

"My brief was that to start off he'd been tangled up in Wolfweeds [in *The Creature from the Pit*] and lost his voice. So they started me off reading *Peter Rabbit* to Romana. Up until that point, K9 hadn't said many complete phrases, let alone sentences. There might have been the odd phrase. So there I was reading Beatrix Potter. I was able to develop my own K9 persona, which the majority of people liked very much indeed.

He had a bit more personality. He was rattier. He would tell people off. Certainly in *Shada* [the unfinished and unbroadcast 1980 six-part *Doctor Who* serial by Douglas Adams] I remember telling off someone really quite vigorously. They loved that. They thought it was great, and I enjoyed it of course because it meant I wasn't copying. I was creating my own little dog."

What was the production process like?

"We'd get in the studio at ten and if the electricians pulled the plug, like they did on *Shada*, that was quite tense, but we worked ten til ten. It was all carefully organised and we seemed to have plenty of time. Everybody worked really hard. That's the important thing. Everyone was very professional. We worked

"Tom Baker was a delight. We used to do a lot of ad libs and got on famously!"

very hard. We studied our parts and if we wanted to slip any ad libs in, Tom would come to me or I would go to him and we'd talk about it, or we would just do it, literally ad lib in the studio. Sometimes they'd keep them in. Sometimes they wouldn't. It was very enjoyable – very relaxed."



David Brierley.



K9 in action in *The Horns of Nimon*.

Why did you stop being the voice of K9?

"They stopped K9 in the storyline; because the problem with K9 was that he could solve any problem under the sun. So it was very difficult to write a story for him, without getting him incapacitated by Wolfweeds.

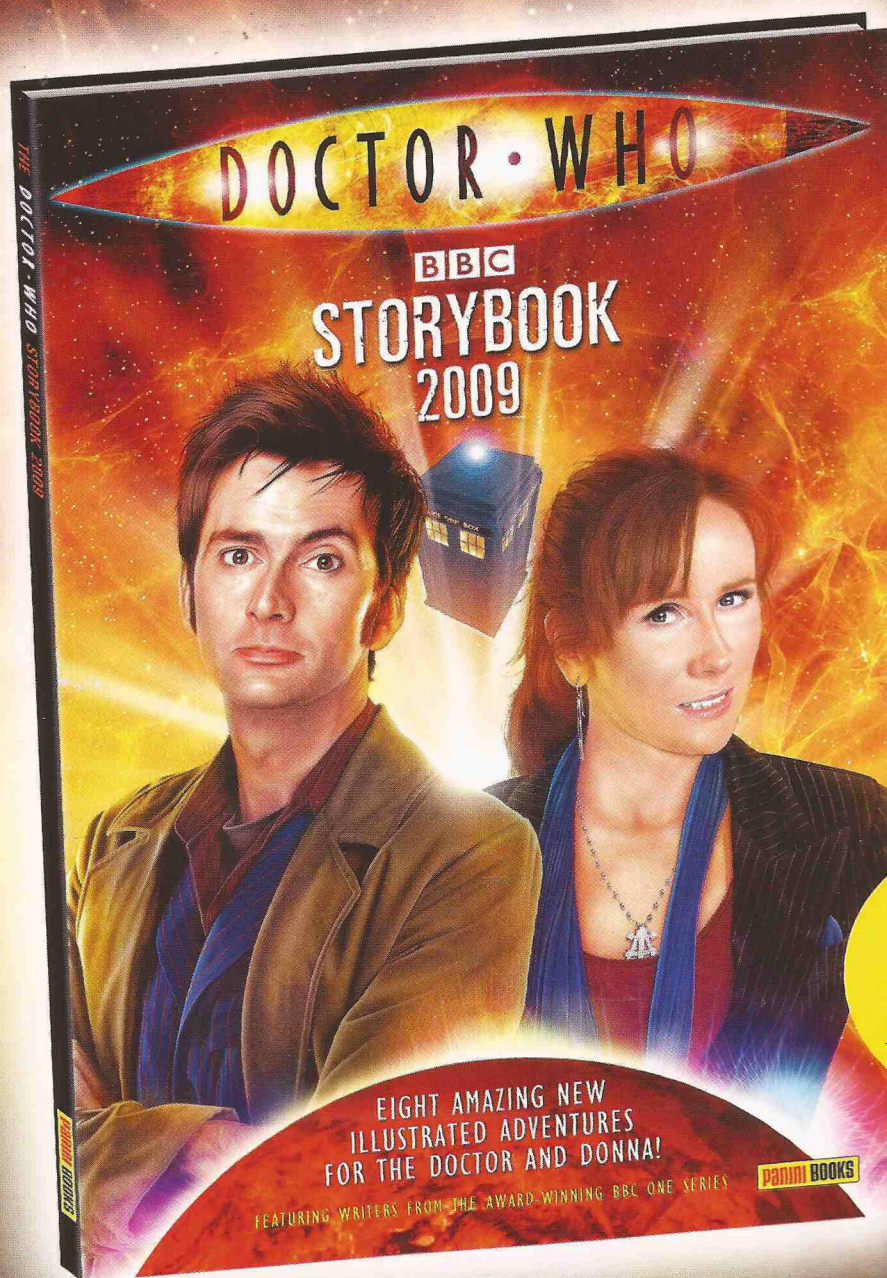
and so on. I went away. Then they decided to bring him back, by which time I was working in the West End. I just wasn't able to do it."

Do you still get associated with the role, all these years later?

"I do get asked to conventions and things. Anne Robinson asked me to appear on her programme where she beats people into the ground, *The Weakest Link*. I agreed to do that. I would have loved to do that, but the beat I was going to do got cancelled and then several months later Johnny Leeson was doing it, which is no big deal. We're not jealous. We don't have a problem. We share a job."



At the start of the 1979 series, K9 temporarily caught laryngitis – it was the cue for David Brierley to take over from John Leeson.



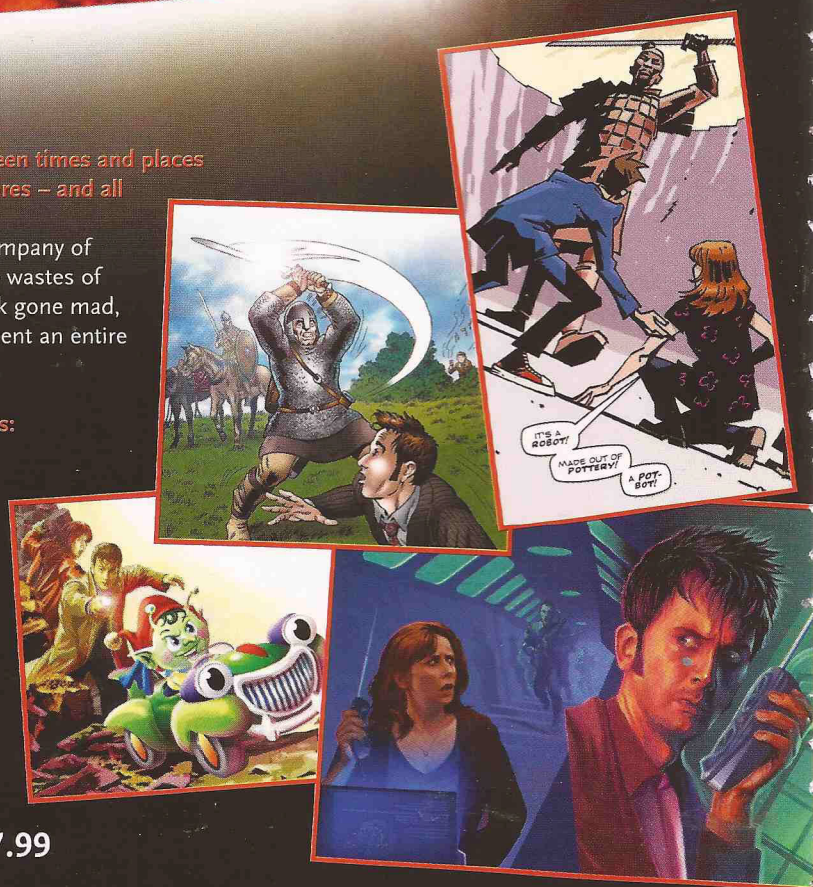
Join the Doctor and Donna as the TARDIS travels to previously unseen times and places in this new collection of adventures, full of monsters, thrills and scares – and all lavishly illustrated in full colour!

The time travellers face mythical beasts on a desert island in the company of Jason and his Argonauts, square up to a terrifying Ice Warrior in the wastes of the Arctic Circle, battle the cute-but-deadly denizens of a theme park gone mad, get tangled up in the mystery of the Bayeux Tapestry, and try to prevent an entire planet from being kidnapped!

The Doctor Who Storybook 2009 features eight action-packed stories:

- Hello Children, Everywhere** by Paul Magrs
- Grand Theft Planet!** by James Moran
- Cold** by Mark Gatiss
- The Immortal Emperor** by Jonathan Morris
- Bing Bong** by Gareth Roberts & Clayton Hickman
- Island of the Sirens** by Keith Temple
- The Puplet** by Gary Russell
- Hold Your Horses** by Nicholas Pegg

...and **A Letter from the Doctor** – as told to Steven Moffat!



panini BOOKS 80 FULL COLOUR PAGES | £7.99

» Doctor Who is the No 1 show on television: official!

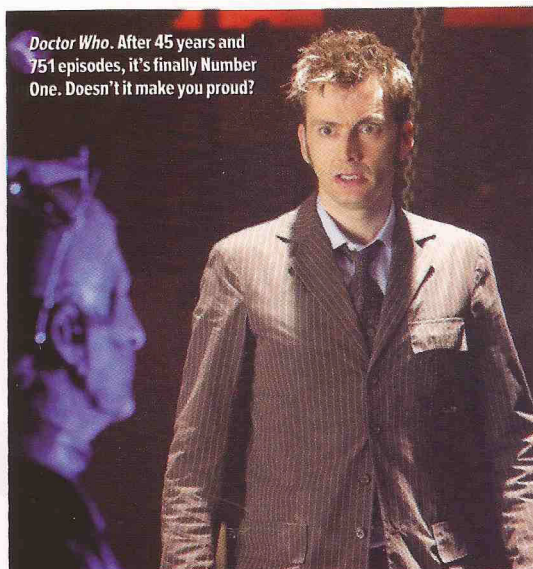


s the final two-part story of 2008 began on Saturday 28 June, great predictions were being made for the final episodes, after the huge success of the previous 11 instalments of the series...

The Stolen Earth was watched by a massive **8.78 million** viewers on its BBC One screening, far ahead of ITV1's *New You've Been Framed* which gained 3.06 million. This huge audience figure meant that for the first time ever *Doctor Who* outrated every episode of both *Coronation Street* and *EastEnders*, whose best figures for the week were 8.56 million and 8.61 million respectively. *Doctor Who* was a mere whisker away from being the Number One show for the entire week, but was foiled at the last minute by Sunday's coverage of the Euro 2008 Final. An average of 8.84 million BBC One viewers saw the Spanish beat the Germans 1-0, putting *Euro 2008: Match of the Day Live* fractionally ahead of *The Stolen Earth*'s rating.

Nevertheless, the Number Two slot is a position *Doctor Who* has only once before found itself in – for 2007's *Voyage of the Damned* – and the omens looked good for the epic showdown between the Doctor and Davros in *Journey's End*...

The specially-extended final episode of the series was seen by a colossal **10.57 million** viewers on Saturday 5 July – a whopping 49% of all television viewers at the time. And, yes indeed,



Doctor Who. After 45 years and 751 episodes, it's finally Number One. Doesn't it make you proud?

history has been made! For the first time in 45 years, after 751 individual episodes, *Doctor Who* was, officially, The Number One Show On British Television. And, my, it's done it in style.

The Number Two programme was almost two million viewers behind *Journey's End*. An average of 8.80 million watched British tennis ace Andy

Murray beat Richard Gasquet in a fifth set at Wimbledon 2008 on Monday 30 June, while at the same time 8.32 million were watching *Coronation Street* on ITV1, which took the Number Three spot. *Corrie* also took up positions Four to Seven, while *EastEnders*' top episode came in at Number Eight with 7.57 million. An honourable mention also for the Number Ten spot, taken by the Wimbledon men's final between Rafael Nadal and Roger Federer. The mammoth eight-hour coverage between 1:30 and 9:30pm averaged 7.42 million viewers on Sunday 6 July, although thanks to a gripping final set and several rain breaks prolonging the play well into the evening schedule, the audience had actually grown to over 13 million at the climax of the whole match.

But, frankly, who bloody cares?! This is *Doctor Who*'s moment of glory, and nothing's going to stop us celebrating!

Even if it never happens again – even if this proves to be the one and only time we can ever say this – IN JULY 2008, DOCTOR WHO WAS THE NUMBER ONE PROGRAMME ON TV! FACT!!!

So – there's not much more to add to that, except to point you to the full ratings checklist to the left, and to give you a few more statistics for this year's record-breaking series...

Journey's End's rating is the highest for a *Doctor Who* 'season finale' since *The Seeds of Doom* Part Six got 11.5 million back in 1976. Of course, in those days, that figure would only get you to Number 15 on the weekly ratings chart!

The episodes from *Forest of the Dead* through to *Journey's End* now represent the longest ever unbroken run of *Doctor Who* episodes hitting the Top Ten. On top of that, only six *Doctor Who* episodes have ever hit the Top Five – four of which are the last four episodes to have been transmitted.

This year's series has averaged 8.05 million viewers for the first broadcast of each episode – more than any series since the 2005 comeback, and, indeed, more than any series since Peter Davison's first, way back in 1982 – when, again, TV viewing figures were on a very different scale to that of today. Back then it wasn't possible to catch a BBC Three repeat, or watch via other media such as iPlayer. In 2008 *Doctor Who* is top of its class on both these scores too, with over one million viewers catching up on the latest episode each Sunday evening on BBC Three, and approximately half a million more watching via iPlayer.

And... get this: in addition to *Journey's End*'s 10.57 million on BBC One, the episode was seen by a further 1.21 million the following day on BBC Three, by 0.62 million on the Friday night repeat, by 2.66 million the following Sunday on BBC One, and by 0.84 million via iPlayer – taking the episode's total audience to well over 15 million! Staggering!

Whichever way you measure it, *Doctor Who* has never been as popular, talked about, and loved as it is right here, right now. So let's enjoy it. The future has never, ever, looked so bright...

» Doctor Who ratings 2008: Final checklist

DOCTOR WHO EPISODES				SATURDAY BBC ONE SCREENINGS				FIRST SUNDAY REPEATS				FIRST FRIDAY REPEATS			
EPISODE	TRANSMITTED	Rating (Pos)	SHARE	TRANSMITTED	Rating (BBC3 Pos)	TRANSMITTED	Rating (BBC3 Pos)	TRANSMITTED	Rating (BBC3 Pos)	TRANSMITTED	Rating (BBC3 Pos)	TRANSMITTED	Rating (BBC3 Pos)	TRANSMITTED	Rating (BBC3 Pos)
1 <i>Partners in Crime</i>	5 April, 18:20	9.14m (10th)	41%	6 April, 20:00	1.40m (2nd)	11 April, 20:30	0.74m (7th)								
2 <i>The Fires of Pompeii</i>	12 April, 18:45	9.04m (10th)	39%	13 April, 20:00	1.03m (4th)	18 April, 21:00	0.54m								
3 <i>Planet of the Ood</i>	19 April, 18:20	7.50m (12th)	35%	20 April, 20:00	1.30m (4th)	25 April, 21:00	0.64m (8th)								
4 <i>The Sontaran Stratagem</i>	26 April, 18:20	7.06m (17th)	37%	27 April, 20:00	1.04m (3rd)	2 May, 21:00	0.53m								
5 <i>The Poison Sky</i>	3 May, 18:20	6.53m (18th)	34%	4 May, 20:00	1.09m (2nd)	9 May, 21:00	0.51m								
6 <i>The Doctor's Daughter</i>	10 May, 18:45	7.33m (10th)	40%	11 May, 20:00	0.95m (4th)	16 May, 21:00	0.53m								
7 <i>The Unicorn and the Wasp</i>	17 May, 19:00	8.41m (7th)	38%	18 May, 20:00	0.82m (7th)	23 May, 21:00	0.64m								
8 <i>Silence in the Library</i>	31 May, 19:00	6.27m (27th)	28%	1 June, 20:00	1.35m (1st)	6 June, 21:00	0.59m								
9 <i>Forest of the Dead</i>	7 June, 19:00	7.84m (10th)	42%	8 June, 20:00	0.82m (4th)	13 June, 21:00	0.50m								
10 <i>Midnight</i>	14 June, 19:10	8.05m (5th)	40%	15 June, 20:30	1.07m (2nd)	20 June, 21:00	0.38m								
11 <i>Turn Left</i>	21 June, 18:40	8.09m (4th)	38%	22 June, 20:00	0.92m (4th)	4 July, 20:00	0.38m								
12 <i>The Stolen Earth</i>	28 June, 19:10	8.78m (2nd)	42%	29 June, 20:00	1.01m (3rd)	4 July, 20:55	0.74m (9th)								
13 <i>Journey's End</i>	5 July, 18:40	10.57m (1st)	49%	6 July, 19:30	1.21m (2nd)	11 July, 20:30	0.62m (5th)								

CONFIDENTIAL EPISODES				SATURDAY BBC THREE SCREENINGS				SUNDAY CUT-DOWN REPEATS				FRIDAY CUT-DOWN REPEATS			
EPISODE	TRANSMITTED	Rating (BBC3 Pos)	SHARE	TRANSMITTED	Rating (BBC3 Pos)	TRANSMITTED	Rating	TRANSMITTED	Rating (BBC3 Pos)	TRANSMITTED	Rating	TRANSMITTED	Rating	TRANSMITTED	Rating
1 <i>A Noble Return</i>	5 April, 19:10	0.96m (5th)	5%	6 April, 20:45	0.82m (6th)	11 April, 21:20	0.40m*								
2 <i>The Italian Job</i>	12 April, 19:35	0.63m (9th)	3%	13 April, 20:50	0.56m	18 April, 21:50	0.26m								
3 <i>Oods and Ends</i>	19 April, 19:05	0.71m (7th)	4%	20 April, 20:45	0.53m	25 April, 21:45	0.29m								
4 <i>Send in the Clones</i>	26 April, 19:05	0.59m (10th)	3%	27 April, 20:45	0.50m	2 May, 21:45	0.22m								
5 <i>Sontar-Ha!</i>	3 May, 19:05	0.61m (8th)	4%	4 May, 20:45	0.35m*	9 May, 21:45	0.30m								
6 <i>Sins of the Fathers</i>	10 May, 19:30	0.64m	4%	11 May, 20:45	0.28m*	16 May, 21:45	0.36m								
7 <i>Nemesis</i>	17 May, 19:45	0.69m (9th)	3%	18 May, 20:45	N/R	23 May, 21:45	0.26m								
8 <i>Shadow Play</i>	31 May, 19:45	0.57m (9th)	3%	1 June, 20:45	0.63m (6th)	6 June, 21:45	0.26m								
9 <i>River Runs Deep</i>	7 June, 19:45	0.87m (3rd)	5%	8 June, 20:45	0.24m	13 June, 21:45	N/R								
10 <i>Look Who's Talking</i>	14 June, 19:55	0.59m (10th)	3%			20 June, 21:45	N/R								
11 <i>Here Come the Girls</i>	21 June, 19:30	0.85m (6th)	5%	22 June, 20:50	0.25m										
12 <i>Friends and Foe</i>	28 June, 20:00	1.27m (1st)	7%	29 June, 20:45	0.46m	4 July, 21:40	0.34m								
13 <i>The End of an Era</i>	5 July, 19:45	1.46m (1st)	8%	6 July, 20:35	0.45m	11 July, 21:35	0.32m								

Figures: BARB. Confidential episodes marked with * denotes that the full 45-minute episode was repeated in this slot. N/R = Rating Not Recorded

David Darlington talks to DVD producer Richard Molesworth about the extras for *Four to Doomsday*...



Caption me...

» Four to Doomsday

DVD 2 | Entertainment | CERT PG | PRICE £19.99 | OUT 15 September 2008

ave you ever felt you were on a hiding to nothing?" the commentary producer, Richard Molesworth asks *DWM*. "The phrase played on my mind when I began arranging the commentary for *Four to Doomsday*. When I had chatted

with Peter Davison way back when he recorded the commentary for his final story *The Caves of Androzani*, he mentioned that *Four to Doomsday* was the one story of his he couldn't bear to watch, and that he had never seen it since its original transmission. Oh dear. Oh dear. Oh dear, oh dear...

"Nevertheless, to take advantage of Matthew Waterhouse [who played the Doctor's companion, Adric] being back in the UK, it was decided to stockpile a few more *Doctor Who* commentaries, and *Four to Doomsday* was to be one of them. Peter was going to have to come face-to-face with his first attempt at playing the Doctor, something he wasn't really looking forward to at all..."

Davison's reluctance to revisit this adventure might be explained by the fact that it was the very first story that he recorded in the starring role, although it was the second story of his debut season to be transmitted. For an actor used to the process of filming rather more conventional drama series such as *All Creatures Great and Small* and *Love for Lydia*, the technical complexities of

making *Four to Doomsday*, with its challenging special effects sequences, must have come as a bit of a culture shock. He also had to get used to wearing the most bizarre costume he'd had since appearing in ITV's *The Tomorrow People* back in the 1970s.

Given that much of the detail of *Doctor Who*'s production around this time was covered on 2007's *New Beginnings* box set, the bulk of the supporting material on this DVD is archival and studio footage. Fortunately,

"The contributors felt that *Four to Doomsday* was a lot better than they'd given it credit for!"

the footage survives as a colour tape recording and shows Davison tentatively developing the character of the Doctor's fifth incarnation, from his very first appearance in the doorway of the TARDIS. The footage also provides a telling insight into the pace and difficulty of making *Doctor Who* back in the 1980s.

DISC INFO

FEATURING

The Fifth Doctor (Peter Davison), Adric (Matthew Waterhouse), Nyssa (Sarah Sutton) and Tegan (Janet Fielding)
WRITTEN BY Terence Dudley
FIRST BROADCAST 18-26 January 1982

THE STORY An Urbankan spaceship is bound for Earth – still four days' journey away. The TARDIS lands on board to be greeted by the population – the frog-like Urbankans lead by their Monarch, and what seem to be representative samples of many of the Earth's great empirical civilisations, picked up en route on previous journeys. But while Adric is taken in by Monarch's charm and rhetoric, the Doctor has greater reason to be suspicious – just exactly what does he mean by 'the flesh time'? And how and why is everyone to be liberated from its constraints?

EXTRA FEATURES

- Commentary with stars Peter Davison, Matthew Waterhouse, Sarah Sutton and Janet Fielding and director John Black
- Studio Recording – raw excerpts from Peter Davison's first day in the studio as Doctor Who
- *Saturday Night At The Mill* – interview with Peter Davison just following his announcement as the new Doctor
- Theme Music video
- new remix of Peter Howell's version of the theme tune, in both stereo and 5.1 surround editions
- Radio Times PDF listings
- Photo Gallery
- Subtitle Production Notes
- Coming Soon: *The War Machines*



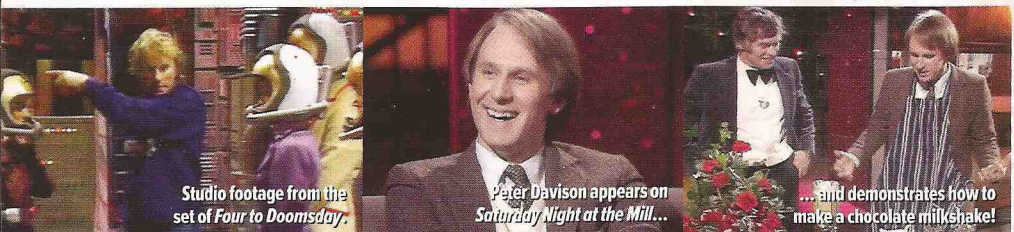
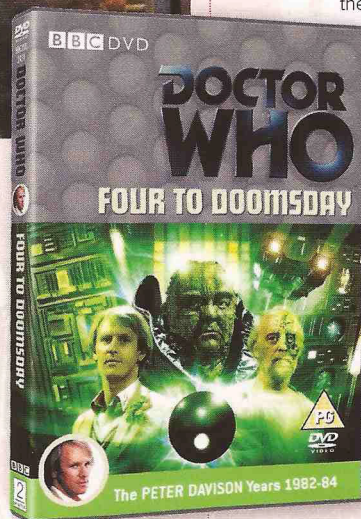
Also included on the DVD is an excerpt from the BBC1 magazine programme *Saturday Night at the Mill*. Featuring one of the first interviews with Peter Davison after it was announced that he'd be taking

the lead role in *Doctor Who*, it's a rare opportunity to see the actor talking about his career when he was better known for things other than being TV's most famous Time Lord.

It falls to that commentary to provide a substantial chunk of the background information about the story itself. "Happily," says Molesworth, "I was able to reunite again the full compliment of TARDIS travellers – Peter Davison, Matthew Waterhouse, Sarah Sutton and Janet Fielding – alongside the story's director, John Black."

Listeners still feeling a little bruised from the relentlessly unimpressed commentary on *Black Orchid* might be a little wary that the disc relies so

heavily on the views of what is more or less the same team, on a story by the same writer, and with a lead actor apparently to be found squirming with embarrassment before we've even begun.

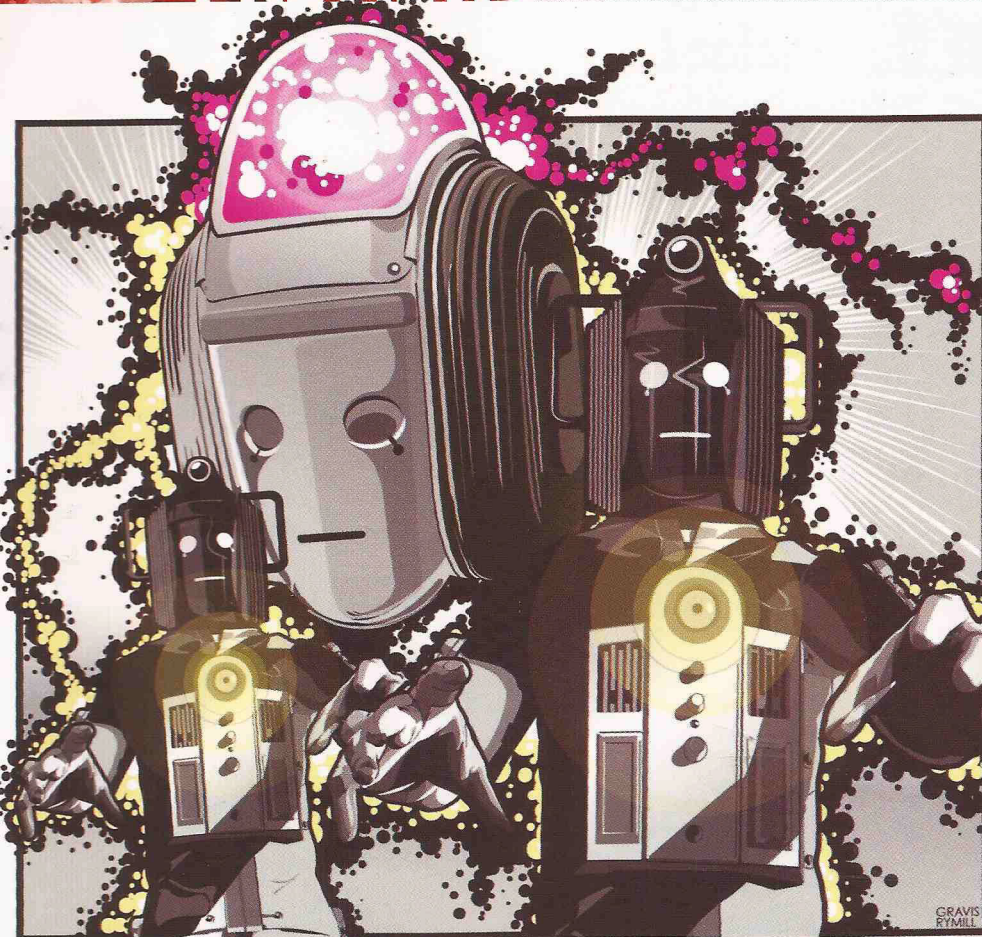


Studio footage from the set of *Four to Doomsday*.

Peter Davison appears on *Saturday Night at the Mill*...

...and demonstrates how to make a chocolate milkshake!

The Cybermen are back! **Stuart Manning** talks to the folks behind the metal giants' latest audio return...



IN A NUTSHELL...

THE WISE AND REVERED MAGUS RIGA WILL DO ALMOST ANYTHING to save the people of Tasak from the follies of the past. But the road to hell is paved with good intentions. And the planet Tasak is host to ancient powers buried deep and long forgotten. Can the arrival of the Doctor stop the planet being dragged into war? This release also includes a bonus one-part story, *Keepsake*.

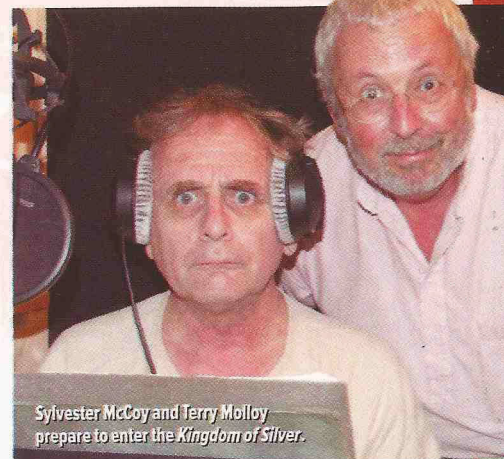
KINGDOM OF SILVER is available on Double CD, priced £14.99 (£15.50 overseas) inc. p&p. **CHEQUES PAYABLE TO:** Big Finish Productions, PO Box 1127, Maidenhead, Berks, SL6 3LW **CREDIT CARD HOTLINE:** 01628 824 102 **EMAIL:** mailorderenquiries@bigfinish.com

**BIG
FINISH**

Nick is particularly pleased with his casting of Terry Molloy – better known as the 1980s incarnation of Dalek creator Davros – playing Tasak's troubled benevolent leader, Magus Riga. "I always had it in mind that Terry should play something completely unlike Davros, and not, in particular, another villain. I wanted it to be a big, important part, but in *Doctor Who*, it's quite difficult to find big, important parts that aren't villains! So when Riga came up – big, important and a good guy – I knew Terry's time had come!"

Kingdom of Silver is also one of a number of recent audio dramas featuring Sylvester McCoy's Seventh Doctor travelling alone. Is this a conscious new direction for the character? "Sylvester said to me that he wanted to continue working with [regular audio companions] Ace and Hex, but that he also wanted to explore the Doctor's loneliness," Nick tells *DWM*. "But Ace and Hex will be back, never fear! I think the Seventh Doctor works very well on his own. He's kind of a mysterious intruder who turns up and pokes his nose in things because of his insatiable curiosity."

"Tonally, I think the lone Doctor is different," offers James, "just because being on his own automatically makes him more introspective. Sylvester also brings a very subtle sense of world-weariness to the performance, as if his Doctor knows that the clock is ticking on this particular regeneration, and a certain alley in San Francisco is waiting just around the corner..."



Sylvester McCoy and Terry Molloy prepare to enter the *Kingdom of Silver*.

Kingdom of Silver

WRITTEN BY James Swallow **STARRING** Sylvester McCoy, Terry Molloy, Neil Roberts

AUDIO DRAMA Big Finish | **PRICE** £14.99 | **OUT** September 2008 | **AVAILABLE** www.bigfinish.com

Cybermen. When I was a kid, I always saw them as the scariest *Doctor Who* monsters," grins *Kingdom of Silver* writer James Swallow. "See, the Daleks were frightening, but if they caught you, you'd only be dead. If the Cybermen got you, you became

one of them. I wanted to try to recall some of that creeping horror about the early Cybermen – the idea there are millions of them out there waiting for the call to arms, ready to absorb entire worlds!"

And waiting they are. Ahead of the Cybermen's much-anticipated return in this year's *Doctor Who* Christmas Special, the metal marauders are lurking buried beneath the surface of the planet Tasak, waiting to strike. "It's based on something introduced in the classic Patrick Troughton era adventure, *The Tomb of the Cybermen*," explains executive producer and Cyber-voice artiste Nicholas Briggs. "So it feels like a Troughton adventure with a modern twist. Our story is about an ancient but superior technology feeding into an emerging, industrialized society."

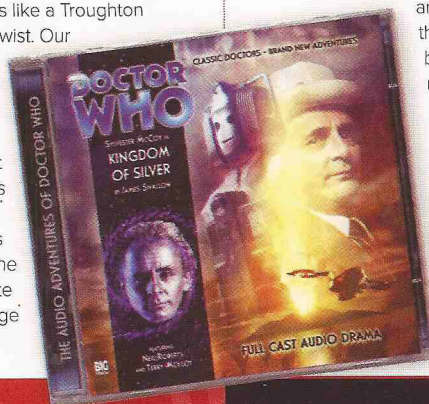
"I imagine the 'look' of it as all brass and steel," says James. "The juxtaposition of the seamless silver lines of the Cybermen against the whole rivets-and-boilerplate technology of the steam age is just cool!"

"What's really clever is how James has imagined the impact the Cybermen might have on a society that's new to the audience," enthuses the story's co-director Ken Bentley. "It's a fresh story in a new environment, but because the audience has prior knowledge of the Cybermen, you immediately understand the gravity of the situation."

But what of the Cybermen themselves? Having clocked up over a dozen appearances on audio, is it a challenge to find new directions for them?

"Re-invention is the task of the television series, I think," declares Nick. "There's always room for us to try a different angle, but our main responsibility is to our core audience of fans. And what they expect from us is a more traditional approach."

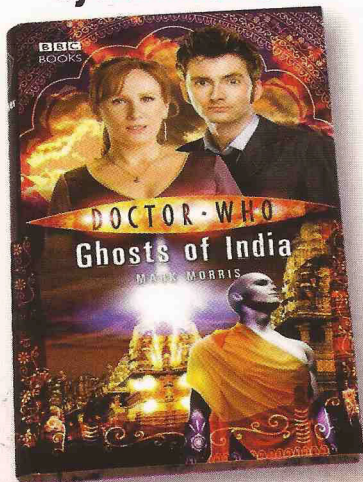
"I think one of the core motifs of the Cybermen is the fact that they were once human beings like you or I," suggests James. "That allows you to have that slight degree of empathy with them – you can, on some level, understand why they are what they are. That theme, of what it means to be considered human or machine, runs all the way through *Kingdom of Silver*."



"Kingdom of Silver feels like a Patrick Troughton story – but with a modern twist..."

David Darlington speaks to the writers of the latest novels...

» Ghosts of India by Mark Morris



India, 1947. The Doctor and Donna are caught up in violent events when they arrive in Calcutta. But who are the 'half-made-men' who roam the streets at night?

Hi Mark. You've made a very swift return to Doctor Who! Forever Autumn was only a year or so back...

That was a delightful surprise! There are only nine Doctor Who books published a year, and dozens of authors clamouring to write one...

You've used an important historical figure in your book in the form of Gandhi...

I wanted to take the Doctor somewhere he'd never been before – and India, with its rich culture and history, struck me as the perfect destination. For a long time the country was in uproar, and central to the conflict was the unassuming but

“Gandhi and the Doctor are quite alike...”

massively influential figure of Gandhi. Gandhi and the Doctor are remarkably alike in many ways – both are enigmatic and embody ‘goodness’ in its purest sense – and yet are utterly different in others. Gandhi is absolutely opposed to violence, whatever the provocation, whereas the Doctor has oceans’ worth of blood on his hands.

You've had the rare privilege of writing Donna Noble...

I absolutely adored writing for Donna. I've really grown to love her enthusiasm, her compassion, her sense of moral indignation. I loved writing the scenes between her and Gandhi – at first I was worried how they would interact, but in fact it was their very different natures which provided the spark for what turns out to be a great friendship between them. Gandhi was open-minded and non-judgemental, and Donna loves that.

You're widely known as a horror writer, but Ghosts of India seems a little more restrained in this aspect...

It wasn't a deliberate choice – horror isn't by any means the only genre I've dabbled in! I suppose, like any writer, I'm just interested in people. It's all about hope and wonder, grief and despair, life and death. All human life is here!

» The Doctor Trap by Simon Messingham

Sebastiène might look like a nineteenth-century nobleman, but in truth he is a ruthless hunter. His latest target is the deadliest quarry of them all – the Doctor...

Hi Simon. How did writing this, your first Tenth Doctor book, differ to writing your novels of a few years ago? When [BBC Books Range Consultant] Justin Richards asked if I'd write one of these 'new' Doctor Who books, I was genuinely thrilled. Doctor Who had escaped the cult ghetto – everyone in suburban Britain was in front of the screen at Saturday teatime. How could I not want to have a go? I loved writing *The Doctor Trap* – there was a whole new energy and buzz about the show. Suddenly, all the kids in my family were interested in what I was doing...

A few years back you said you were happy to be seen as sui generis within the world of Doctor Who publishing – doing entirely your own thing for your own reasons, not conforming to any preconceived templates...

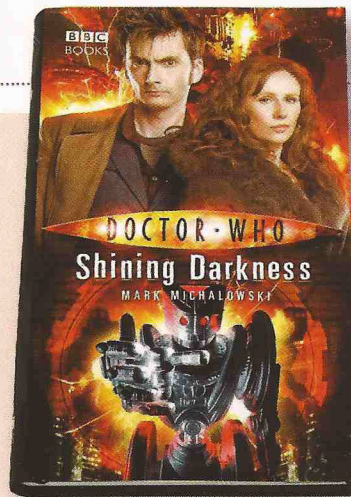
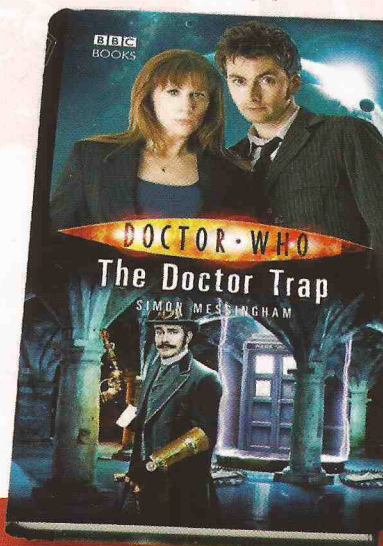
Maybe I was feeling particularly pompous that day. It happens to me – delusions of grandeur and that! During those years, Doctor Who felt burdened with conceptual baggage from different factions of fans – whereas to me, Doctor Who could be anything, as long as no two books were the same. The best decision this new TV Doctor Who made was to adopt the attitude of 'let's make it fast and funny, and about adventures'. What's wrong with that?

How was it being among the first writers allowed to write for Donna Noble?

The other authors and I got a sneak preview of her first few episodes, but my wife had given birth to twin boys a week or so earlier – say hello, Ralph and Oscar – and I was so tired I could hardly work out what day it was, let alone get to grips with the nuances of Donna's character! When I later saw the episodes on telly, I had almost no memory of having seen them before. But I think I just understood Catherine Tate; I'd seen her act live in Edinburgh years ago. Comedy writing relies on capturing individual voices. Maybe it was down to the nature of *The Doctor Trap* itself, a comedy of errors, in which Donna is the one character in the narrative who didn't play any games... so her blunt, unaffected dialogue contrasts well with the other mannered characters.

And when you say a 'comedy' of errors...

A piece of writing without humour is only half a piece of writing...!



» Shining Darkness by Mark Michalowski

The Doctor and Donna travel from the desert world of Karris to the interplanetary scrapyard of Junk – but waiting in the wings is The Cult of Shining Darkness...

Hi Mark. Pleased to be back on Doctor Who so quickly after Wetworld?

Enormously pleased! It's always a great validation of your work that people want you to write something else. Mark [Morris] and I obviously have some strange, intertwined fates!

How have you taken to writing for Donna? Had you any idea how tragically her story was destined to end?

It was a huge thrill – I genuinely think Donna's been one of the best ever companions. Mark, Simon and I were as much in the dark as the viewers as to her eventual fate. In many ways, though, I'm glad of that – the temptation to sneak something in would have been unbearable! Donna's a wonderful character to write – she has a very clear 'voice' – and hopefully I've done her justice, although my first draft had her veering more towards the loudness of *The Runaway Bride* more than the more mellowed *Partners in Crime*. I think I've filed the spiky edges off, in later drafts...



Having already written some short stories, you've taken to writing the odd Doctor Who comic strip recently too...

I prefer long-form work because of the opportunities for expanding on themes and characters and plots. Short-form work is great for getting to the essentials of a story, but I do think it's harder. That said, I'm happy to have a go at anything that people throw at me! Doing the comic strip was brilliant, and I'd love to have a go at a few more, as well as some more audio work...

In Shining Darkness yours is, again, quite a 'science-fiction' take on Doctor Who...

I think sci-fi is a wonderful genre for exploring 'what if' scenarios: you can take current social and technological trends and extrapolate them. It's perfect for holding up a mirror to our own society. It's always difficult to look too far ahead and to try to describe a genuinely far-future society or technology, because the chances are that readers would find few common reference points. People talk about human nature being relatively unchanging, but I'm not so convinced. Human nature is shaped and changed by technology at an increasing rate: the human race, even just 500 years hence, is going to be *really* weird! 

THE DOCTOR WHO EXHIBITION
THE RED DRAGON CENTRE
 ATLANTIC WHARF CARDIFF
 (SHOP AND EXHIBITION ONLY)
 OPEN 7 DAYS A WEEK 11.00-8PM

THE STAMP CENTRE
 79 STRAND
 LONDON WC2R 0DE
 OPEN MON - SAT 9.30am-5.30pm
 TRADE ENQUIRIES WELCOME

THE TV & MOVIE STORE
 2 MILLENNIUM PLAIN
 NORWICH NR2 1TF
 TEL: 01603 611420
 OPEN 7 DAYS A WEEK

THE DOCTOR WHO EXHIBITION
 MUSEUM HALL
 EARLS COURT
 WARWICK ROAD
 LONDON SW5 9TA

DALEK COLLECTORS SET

3 GREAT NEW
 CLASSIC
 DALEKS

JUST £19.99
 + £5 P&P



5" CLASSIC ACTION DOCTOR WHO FIGURES



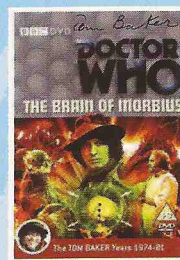
SET OF 8 CLASSIC FIGURES £79.50 POST FREE

BUILD
 ROBOT

FROM FREE PARTS
 IN EACH OF THE 8
 FIGURES IN THE
 BASIC SET

BRAIN OF MORBIUS DVD

SIGNED
 TOM BAKER
 £24.99
 POST FREE



WIZZ WATCHES

THE WATCH THAT
 SENDS YOUR
 DALEK INTO A
 SPIN (REMOTE
 CONTROL MINI
 DALEK)

£14.99 + £2 P&P

MAJOR STRAND SIGNING EVENT

THURSDAY AUGUST 21ST FROM 10AM
BERNARD CRIBBINS, JACQUELINE KING,
NERYS HUGHES AND VERONA JOSEPH

WILL BE JOINING US FOR OUR NEXT STRAND OPEN DAY.
TO MEET OUR GUESTS YOU WILL NEED TO PURCHASE A
QUALIFYING ITEM WHICH ENTITLES YOU TO HAVE ONE FURTHER
ITEM SIGNED FREE OF CHARGE FROM YOUR OWN COLLECTION.

BRAIN OF MORBIUS



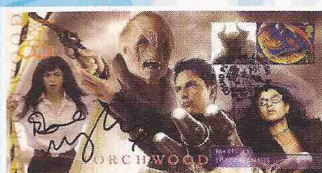
SIGNED TOM BAKER £14.95 + £1 P&P

PARADISE TOWERS



SIGNED RICHARD BRIERS
 JUST £14.95 + £1 P&P

TORCHWOOD COVER



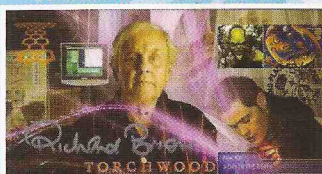
SIGNED EVE MYLES
 JUST £14.95 + £1 P&P

DAY ONE



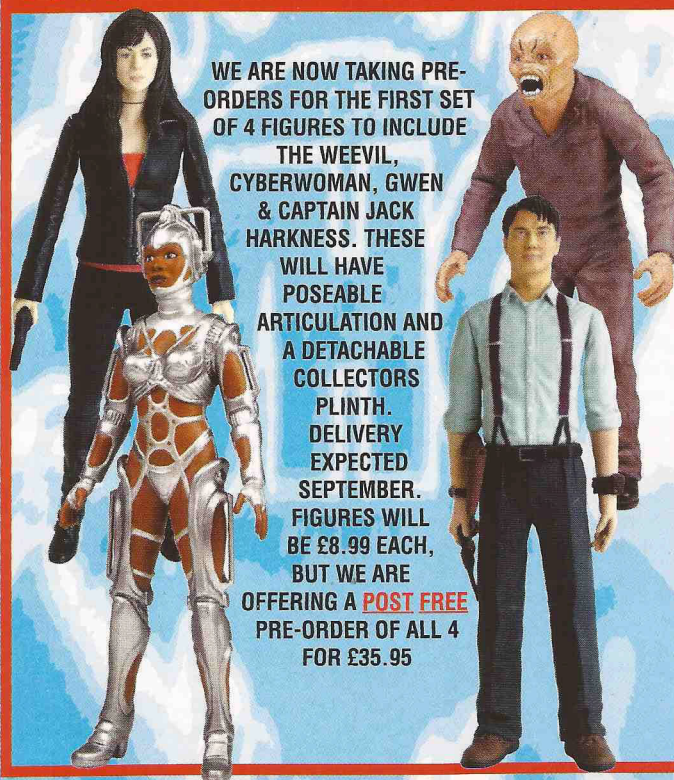
SIGNED SARA LLOYD GREGORY
 JUST £14.95 + £1 P&P

A DAY IN THE DEATH



SIGNED RICHARD BRIERS
 JUST £14.95 + £1 P&P

TORCHWOOD 5" ACTION FIGURES



WE ARE NOW TAKING PRE-
 ORDERS FOR THE FIRST SET
 OF 4 FIGURES TO INCLUDE

THE WEEVIL,
 CYBERWOMAN, GWEN
 & CAPTAIN JACK
 HARKNESS. THESE
 WILL HAVE
 POSEABLE
 ARTICULATION AND
 A DETACHABLE
 COLLECTORS

PLINTH.
 DELIVERY
 EXPECTED
 SEPTEMBER.
 FIGURES WILL
 BE £8.99 EACH,
 BUT WE ARE
 OFFERING A **POST FREE**
 PRE-ORDER OF ALL 4
 FOR £35.95

FREE FIRST DAY COVER ALBUM, WHEN YOU BUY 4 OR MORE
COMMEMORATIVE COVERS JUST USE CODE CAV81T2C WHEN
YOU PLACE YOUR ORDER ON LINE, AND WE'LL INCLUDE A FREE
COVER ALBUM WORTH £14.95 TO PROTECT AND DISPLAY YOUR
DOCTOR WHO COVER COLLECTION

KINDA



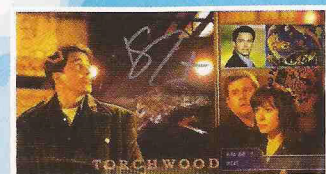
SIGNED NERYS HUGHES
 JUST £14.95 + £1 P&P

SOMETHING BORROWED



SIGNED NERYS HUGHES
 JUST £14.95 + £1 P&P

MEAT



SIGNED KAI OWEN (RHYS)
 JUST £14.95 + £1 P&P

DEAD MAN WALKING



SIGNED FREEMA
 JUST £14.95 + £1 P&P

GALAXY FORUM

Send your letters to... Galaxy Forum, Doctor Who Magazine, Brockbourne House, Mount Ephraim, Tunbridge Wells, Kent, TN4 8BS.

E-mail: dwm@panini.co.uk (marked 'Galaxy Forum' in the subject line), or visit the DWM Facebook page at www.facebook.com



Donna Noble – one of the best companions ever?

“Donna was a solid friend who loved the Doctor completely...”

Series Four has reached its conclusion, with laughter, thrills, tears... and more guest stars than anyone thought possible! So what on earth did you make of it all?

■ ALL GOOD THINGS...

Despite some minor misgivings prior to broadcast about how they were going to handle the disparate story threads, I was thoroughly impressed with *The Stolen Earth*. From Ianto's cheeky quip about the loss of dignity being nothing new, through the running gag of 'Harriet Jones, former PM' with a blindingly dignified performance by Penelope Wilton, to a suitably malevolent performance by Julian Bleach as Davros (damn good prosthetics too!) and the chilling vocal performance by Nicholas Briggs as the various Daleks, the episode was just brilliant.

TERRANCE EDWARDS WALES

Donna was, without a doubt, one of the greatest companions ever. She was *exactly* what the Doctor needed: a solid friend who loved him completely, but who never assumed that meant she couldn't question him, or challenge him, or tease him, or make him rethink what he was

doing. She was no love-struck waif or supergirl, but a magnificent human being, out to be the best that she could be. The affection and respect displayed in her friendship with the Doctor made them one of the most wonderful crews the TARDIS has ever seen.

ANDREA GIESBRECHT OMAHA

I'm sorry to say I was let down by *Journey's End*. There was so much potential for this episode following the *The Stolen Earth* but I found it

» Letter of the Month...

It's a wet and miserable Sunday morning (Sunday 6 July 2008 to be precise) and the world has a hole in it! Although the Earth is safe and back where it belongs, and the Lost Moon of Poosh is lost no more, all is still not right.

I am, of course, referring to the tragic demise of Donna Noble. The Donna we all came to know and love is gone forever and she is now back to her old unaware self, living her life but missing everything! She saved the whole of reality but will never

know, and no one can ever tell her. And for us, the viewers, her departure was heartbreaking to watch.

Well done to Catherine Tate and to everyone in the *Doctor Who* team for another excellent series and for traumatising a nation. And farewell Donna Noble – you were *amazing*!

CAMERON GREY BIRMINGHAM

For his letter, Cameron wins a DVD of Donna's final adventures, *Turn Left*, *The Stolen Earth* and *Journey's End*, out on 1 September from 2lentertain.

a total anti-climax, from the cop out regeneration to the second Doctor baloney. Not to mention the non-death of a companion – that's twice now that's been a total lie! Still, great performances from all involved, so it wasn't all bad.

RICHARD MORAN FACEBOOK

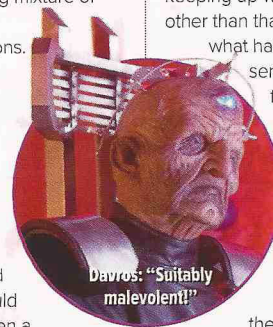
I quite genuinely feel sorry for anyone who doesn't 'get' this show. *Journey's End* was an astounding mixture of high energy epic and heart-rending resolutions.

To see something this ambitious (both in terms of scope and emotional drama) being presented as Saturday evening, family drama is something that every single person involved in the production should feel proud to have been a part of. Extraordinary.

DAVE KING FACEBOOK

As a German/Italian joint honours student, the scene with the Daleks speaking German was priceless – even though there's no such word as 'exterminieren'! It's fantastic how multi-layered this story was – Donna providing the wit, Jack the slightly murkier humour and the Daleks to keep the European audience smiling.

NICK PEAT LANCASTER



Davros: "Suitably malevolent!"

How can you defeat an entire Dalek fleet by pushing a few levers? The ending was a crushing disappointment, after the build-up of the Daleks as such a terrible threat.

RICHARD TROTTER MANCHESTER

Wow, what an epic 63 minutes that was! It was almost like watching a movie at times. I think some people may have had a little difficulty in keeping up with the actual plot but other than that it was a solid end to what has been an excellent

series. It was nice to have a final episode with plenty of the Doctor featuring this time (memories of Gollum in a birdcage last year are now fading) and the German Daleks were brilliant! I particularly liked the scene where the Doctor was questioned by Davros about turning his companions into weapons. Bring on the Cybermen!

STEWART NORGATE LONDON

Donna's fate was so cruel. In many ways I thought it was worse than death. I wonder if Donna, who had grown so much as a person and finally realised her potential really even wanted to live that way. I wonder if the Doctor had the right to do that despite her wishes. I realise

DOCTOR WHO AH! by baxter

After all they've been through, all they've seen, there's only one thing the Doctor has to say to Davros...

FLOSSING. I REALLY CAN'T STRESS HOW IMPORTANT IT IS. AND YOU MIGHT WANT TO THINK ABOUT BOOKING AN APPOINTMENT WITH THE HYGIENIST - HOW'S TUESDAY FOR YOU?



WE ALSO HEARD FROM...

PAUL SEED: "Was Rose's long anticipated return worth the wait? Oh yes, her smile when she finally saw the Doctor – glorious! I laughed and cried. Well, once. Well, nearly."



to him, her living on in some way was best (and at least this way she has the potential to find herself again), but I'm not sure Donna agreed. I think this trumped the Rose and Doctor's parting in *Doomsday* as the most heartbreaking moment in *Doctor Who* history. Their final goodbye, where she just waves him off with hardly a glance was particularly difficult. But it's a testament to how much we were made to love Donna and how fantastic a job Catherine Tate did all season.

JON WESLEY HUFF ILLINOIS

What a finale and what a send-off for Rose! But one important question remains unanswered about Doctor #2 – what about residual Donna? At some stage, Rose's new man will want to see *The X Factor Live* or get some cheese'n' onion Pringles. Surely that's a challenge no companion has yet faced!

HELEN COPSEY EMAIL

Why are we as humans (and apparently the Doctor as well) so afraid of death? Rose is alive but in a parallel universe, Astrid is travelling in a weird dust state, Jenny is believed dead (but isn't), the people in The Library are stuck in a computer, even the girl from *Love & Monsters* is stuck in cement – and now Donna is living her 'temp' life without her wonderful Doctor memories! I would rather have my memories and die a young happy



Love & Monsters' Ursula Blake: better off dead?

life than live a shallow boring life, or in some weird state of everlasting life. Donna was even begging him *not* to do it! Come on Doctor, sometimes it is okay that everyone does not live.

ROSH RAINES LANCASTER

■ BEAUTIFUL MUSIC!

What a brilliant concert the *Doctor Who* Prom was. There was a wonderful atmosphere in the auditorium, with all the kids (and most of the adults too!) sat listening intently to the music, and being amazed when we were joined by various aliens during the tracks. My six-year-old nephew nearly jumped out of his seat when a Sontaran turned up close to us!

Murray Gold's music is splendid anyway, but hearing it in such wonderful surroundings was brilliant and very special. The specially recorded scene, *Music of the*

KIERAN TOBIAS: "Julian Bleach really made Davros unbelievably good (his manic monologue was outstanding) and has set the new benchmark for the portrayal of the character. And having Davros recognise Sarah Jane Smith was top-notch!"



Do! Re Me! Fa! So! La! Ti! Do!
The Judoon in concert at the Albert Hall.

Spheres, worked really well in the auditorium, especially when the whole audience was shouting "Hello!" at the Doctor and the surprise appearance on stage of the Graske, which got a great cheer from us all. My nephew was astonished when the pages of the Doctor's manuscript appeared 'through the TV'!

Oh, and was that Julian Bleach playing Davros on stage? [Yes it was! – Ed] Because if so he deserves a special mention for sitting in such hot surroundings in the full get up! It was great to see Catherine Tate there, too, and hear what a terrific reception she got. She deserved it as well!

My only regret is that I didn't get the chance to say thanks to Murray Gold, who was sat in the row in front of us, for writing such great music. Ah well. I'm sure he realised from the huge ovation he got at the end of the concert.

SIMON HART LONDON

The *Doctor Who* Prom was spectacular. Seeing the music from the show performed live brought it into another dimension. It was wonderful to see so many kids there too and that none of them seemed bored! One thing that struck me from watching all the clips on the big screens was just how many huge, exciting moments there have been in the last four years of *Doctor Who*, all underpinned by that wonderful music. It's become a show that is truly worth celebrating!

I want to send a big thanks out to everyone involved, from the musicians and conductor to the poor people who had to wear the monster outfits – they must have been scorching! It was an outstanding performance.

BOB McCOW FACEBOOK

■ YOU BETTER BELIEVE IT

I really enjoyed *DWM* 398, but one thing spoilt it and that was the Richard Dawkins interview. Given that half of it was about Dawkins' book *The God Delusion* and his religious views, I found it quite insulting. There surely were plenty of things that Dr

Dawkins could have said about the science of *Doctor Who*, but to present his inflammatory comments about people who believe in God was just wrong! When Dr Dawkins hopes that *Doctor Who* gives no aid or comfort to those of a religious persuasion, he is basically suggesting that people like me should not enjoy the series. I have been a fan since 1978 and a Christian since 1988, yet I have never had any problem with reconciling the two.

WAYNE BURCHELL DUBLIN

He uses science and reason in his quest for truth! He opposes the authorities who tell people how to live! He helps humanity appreciate science and understand its beauty and wonder! And yes, he's clever! Let's face it, Richard Dawkins is the closest we have on Earth to the Doctor. Many thanks for a wonderful *Who On Earth Is...* in *DWM* 398.

IAN EDMOND EMAIL

I am shocked that I am going to have to do this but I am writing to complain about the interview with Richard Dawkins. Here, you seem not only to agree with Mr Dawkins but also promote his intolerance and hatred for other people and their beliefs:

"I am sufficiently hostile to religion. I hope that *Doctor Who* doesn't give any aid or comfort to them."

What a great message for the fans of a programme that has, since its revival, featured more diverse characters such as Captain Jack, reflecting the society that we live in! Shame on you *DWM*.

JOSH VINALL DERBYSHIRE

DWM editor Tom Spilsbury replies: "We received a large number of responses to the Richard Dawkins interview, some positive and some negative. I'd point out, however, that any views expressed by Professor Dawkins are entirely his own, and not 'endorsed' by *DWM* – as indeed is the case with any interview published in the magazine." Ooh, stern, isn't he? That's all for this month – don't forget to send us your memories of the magazine for next time – *DWM* 400! We can't wait!

ON THIS MONTH 15 YEARS AGO

Tom Spilsbury fishes out his copy of *DWM* 203, from August 1993...

» Cancelled!

'THE RETURN OF *DOCTOR WHO* – MORE NEWS INSIDE!' the cover for *DWM* 203 excitedly boasted. But as readers flicked straight to page 4, eager to find out all the latest news about the return of *Doctor Who* after

four long years away from TV screens, they were in for a nasty shock. 'The

BBC cancel *The Dark Dimension*' were the crushing words that opened *Gallifrey Guardian*. 'Turn to page 39:'

As fandom's collective heart sank, the news became clear... 'The BBC have once again let

down the world's millions of *Doctor Who* fans with the announcement, on Friday July 9th, that their plans to resurrect *Doctor Who* for a one-off Thirtieth Anniversary special have been scrapped.'

"We gave it our best shot," commented director Graeme Harper, who had been contracted for the production. One national journalist told *DWM*: "The BBC have lost out on a lot of publicity and good will by pulling out of *Doctor Who* this late in the game. Should there be any hint of another 'return' of the programme, I'd imagine a lot of papers would be foolish to swallow the bait again." Steve Wickham of the *Doctor Who* Appreciation Society commented, "I hope this doesn't mean the death of the programme." 'So do we' concluded a sombre *DWM*.

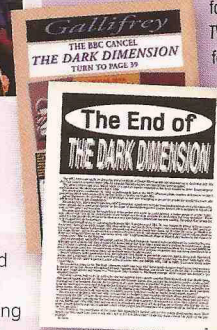
Ultimately it would be another three years before *Doctor Who* finally returned to TV after its longest ever break, with a TV Movie starring Paul McGann as the Eighth Doctor. But that's another story...

» Into 1993!

'Despite the long absence of new *Who* on our screens, interest in the programme seems to be increasing,' proclaimed a rather more upbeat *DWM*, as the results of the Readers' Survey were announced. The recently rediscovered *The Tomb of the Cybermen* was readers' top video release of 1992, while Mark Gatiss' *Nightshade* won the award for Favourite *New Adventures* novel. As for the return of *Doctor Who* itself, a whopping 98% of readers wanted to see Sylvester McCoy return to the role – which he ultimately would, albeit briefly, in the 1996 TV Movie. Other suggestions for new Doctors included Jeremy Brett, Richard O'Brien, Brian Blessed, Robert Lindsay, Mr Blobby, Phillip Schofield and Michael Barrymore.

» Cut yer moaning!

Elsewhere in *DWM* 203, Matthew Jones of Cheshire had a moan at fans moaning. 'For years fans were starved of repeats. Now we have such offerings on BBC2 and UK Gold, and what happens? These same fans protest at the choice of stories, the sound and picture quality and, in the case of UK Gold, shock! horror! Adverts! Ultimately such selfish fans will end up with the *Doctor Who* they deserve – none at all.'



EARTH GIRL

She was the supertemp from Chiswick who saved the entire universe – even though she can't remember a thing about it! **Catherine Tate** tells **Benjamin Cook** why playing Donna Noble was an unforgettable experience...



Her bags are already packed for adventures in time and space! Donna comes aboard the TARDIS in *Partners in Crime*.

Oh, Catherine Tate, where did it all go so right? Last summer, Catherine started filming Series Four of *Doctor Who*, reprising her role as Donna Noble, the runaway bride from the 2006 Christmas Special. A year on, and she's being hailed as one of the best things to have happened to the hit BBC show since its twenty-first-century revival. Critics, commentators and fans alike are lining

up to sing her praises. Catherine Tate is hot property. It's almost easy to forget that the announcement of her casting for all 13 episodes of the 2008 series, last year, was met with some disquiet, even disdain, from certain areas of fandom...

"Well, I didn't know that until now," says Catherine, when DWM brings this up, "because I don't read anything about myself." Ouch. Not the best start to an interview. "I wouldn't ever seek to find out what people are saying about me," she insists. "In this line of work, you'd drive yourself mad with it. It's out of your control. I don't mean that I'm cavalier to how I treat people, but people's opinions of me are not really my concern." However, she was aware that "when you come into a show like this, people have very strong views about it – and you can't undermine them. People do it because they love the show and they value it. It's not so much that you hope they like you, because you can't make people like you,

but you recognise that there are some hardcore fans, and the intensity with which they view the show is, I hope, because they're glad that it's doing so well."

As for the audience at large – Catherine has a theory: "In raw numbers," she believes, "when you think about the amount of people that watch *Doctor Who*, there will probably be quite a lot that like me, quite a lot that really don't, but the absolute majority will just not have an extreme opinion either way. Why would they? All they want is to be entertained for 45 minutes on a Saturday night." No one person is bigger than the show, right? "Precisely. Some actors will still think it's all about them, but it's really not. There are going to be far more people in life who are completely indifferent to you."

Still, she must feel like sticking up two fingers to the naysayers now...? "No, no, no," she laughs, "because you can't validate the good if you don't validate the bad. You can't say that everything good that's written about you is correct, and everything bad is wrong. My profile was raised by a very popular – I think I can say – comedy sketch show [the BBC's *The Catherine Tate Show*], so to the majority of people...

well, I wouldn't blame anyone for having thought that perhaps I couldn't do anything else. I'd worry if people in the business thought that, but people within the industry didn't, and I don't doubt my own abilities. I know what I can do and what I can't do. I've been acting in lots of different things, in lots of different styles, for a long time. You don't want to keep doing the same thing, do you?" Though she's proud to be considered a comedian ("It's a brilliant thing to make people laugh"), Catherine stresses that if it were all she could do, "I wouldn't have been cast as Donna, would I? The producers of *Doctor Who* aren't idiots."

Nonetheless, some journalists are. At the Series Four Press Launch earlier this year, one tabloid hack – who shall remain nameless – actually, really, *honestly*



Donna's very first trip in the TARDIS...

THE 'DOCTOR AND DONNA' STORY... (the short version)



Donna met the Doctor in his TARDIS...



...but decided not to go with him...



...until, one day, they were reunited...



...and had loads of great adventures...



...but she had to forget them all. Blub!



CATHERINE TATE

“PLAYING DONNA WAS ONE
OF THE BEST EXPERIENCES
OF MY PROFESSIONAL LIFE.
THERE WAS NO DOWN POINT...”



The Doctor and Donna meet the brilliant Agatha Christie in *The Unicorn and the Wasp*.



Catherine's favourite episode *Turn Left* saw Donna live her life without ever meeting the Doctor...

asked Catherine whether she'd be using any of her comedy catchphrases in *Doctor Who*? "Hilarious, wasn't it?" deadpans Catherine. "But it's like David [Tennant] says: whatever else he goes on to do, the first line of his obituary has already been written, because he's the Tenth Doctor. That's the same for me – whatever else I do, the first thing that people will remember me for is saying 'Am I bovvered?'" And is she? "No, I'm delighted. I don't mind." There's a perception, says Catherine, that "if you make people laugh, you're not really 'proper' – but who cares? I'll always be proud of my sketch show. Comedy is seen as a poor relation to acting. In fact, the two go hand in hand."

At the time of our interview, Catherine has just resurfaced, blinking, from her incredible year on *Doctor Who*. She finished filming a few weeks ago, and is about to start rehearsals for David Eldridge's award-winning *Under the Blue Sky* [playing at the Duke of York's Theatre, in London's West End, until 20 September – Theatre Ed]. "I haven't actually been working, but I haven't stopped," she explains. "I keep myself busy so that the whole post-job blues doesn't hit me, as I know it will when I do eventually stop. I'm doing the kind of winding-down thing." So nine months' filming in Wales has taken its toll? "It's a long, long shoot, but I can't believe how quickly it went."

How did we cram all that in? I feel like I went away for about two months, but I think back and go, no, we did it for *nine months*! We had the Ood, we went to Rome, we had three double-episodes, we did a whole episode of night shoots, practically... I cannot believe that I spent the same amount of time doing *Doctor Who* as I did growing a child inside me – because *that* went on forever!"

How, though, did *Doctor Who* live up to Catherine's expectations? "I had such a great time. It absolutely lived up to my expectations. I just knew that it'd be brilliant – that's why I took the job in a heartbeat. I've kept myself busy since in order to not have the time to sit down and reflect just how brilliant it's been, because then I'll get really upset. You go into like a mourning period for the routine that you've become used to, for the people that you've worked with so closely for the best part of a year... it's such a close-knit atmosphere, such wonderful cast and crew... and then suddenly it all stops. I miss it like crazy, I really do." On the up side, it must be nice not to have to be up at the crack of dawn every day for filming? "But that was a very small con," she points out, "in a whole list of pros in that job."

Flashback to February 2008. In the domed reading room at Old Swansea Central Library, where the *Doctor Who* team is filming Series Four episodes *Silence in the Library* and *Forest of the Dead*, Catherine comes bounding up to DWM – "OH MY GOD!" – waving about a prototype of the Donna Noble action figure. "FIRST LOOK!" she screams. "MY DOLL! Isn't it brilliant?" She's more excited with her figurine than a grown woman should be. "Absolutely I am! You're right, I don't think I should like it as much as I do, but it's just a relief that it's not awful. It actually looks like me."

Later that day, in the breaks between scenes, Catherine, David Tennant and various space-suited actors sit around a small table in the green room, playing the card game Switch, while River Song – alias *ER* actress Alex Kingston – tackles the *Daily Telegraph* crossword. ("A large barrel? Three letters?" she wonders out loud. "KEG!" replies everyone within earshot.) Meanwhile, Catherine plays her Ace of Hearts, prompting David to exclaim, "Now, why would you want to do that?"

"Because I'm going to win," she whoops. "Get in! One card left!"

"Is that so?" David laughs. "Just sit still, missy. Sit still!"

Afterwards, David sets the record straight: "Catherine gets too competitive," he smiles, cheekily. "It blinds her – blinds her to the tactics. She gets overexcited. She needs to be a bit more cold-blooded. She needs to step back. She needs to breathe. She wasn't winning! She was fighting a losing battle!"

"Was David claiming that he was the best?" chips in Catherine, surveying her co-star with an impish eye. "Well, he wasn't the best. He's deluded. I was the head of the leaderboard by a mile." The score sheet on the wall indicates that she's beating David 13 games to ten.

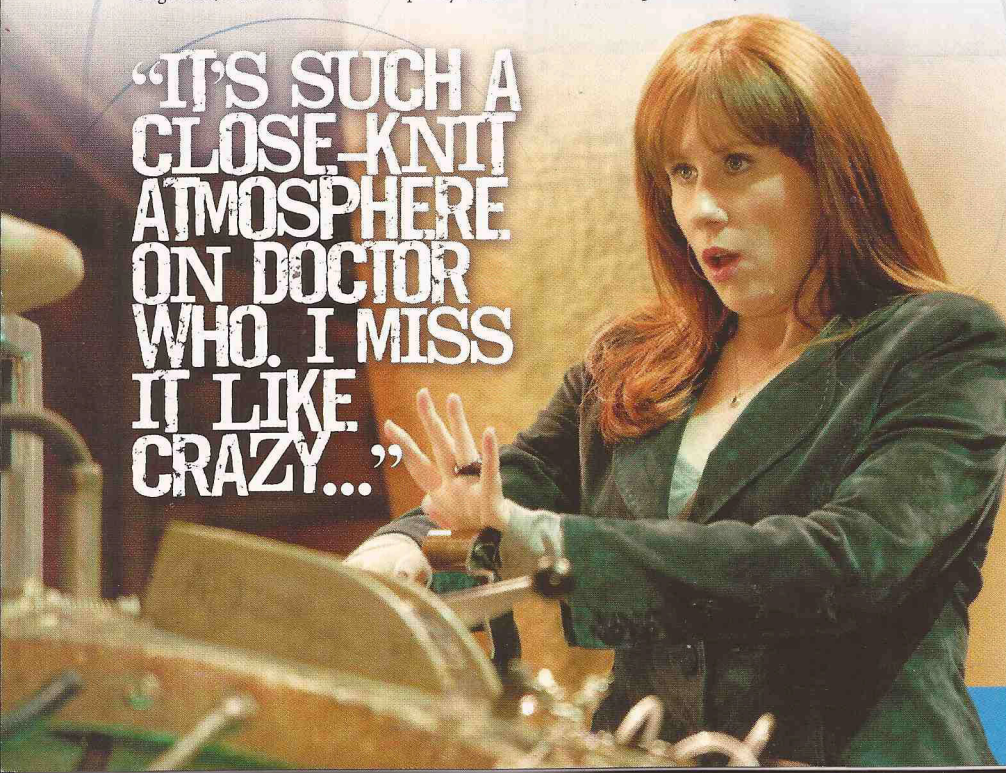
"Can we step you back on set, please?" requests Dan Mumford, the First Assistant Director. Catherine gasps. "But I'm about to win!"

"Sorry, you're needed on set."

She tries another tack: "Um... which set?" she asks, innocently.

"We'd try anything," she tells DWM, later, "to get another go, to put your cards down, like 'Okay, I'm coming, but oh look, my microphone plug's come out. What a shame!' And then – quick – you'd put down another card. It did get quite frantic."

"IT'S SUCH A CLOSE-KNIT ATMOSPHERE ON DOCTOR WHO. I MISS IT LIKE CRAZY..."





David Tennant and Catherine Tate finally make it on set to record *Silence in the Library* – leaving their card game at a crucial stage, no doubt!



Donna shows the Doctor her fiery side when they visit Pompeii...

David is still grinning. "I'm really loving this," he says. "This is a great bunch of very funny people, who all enjoy being here. We're having an amazing time, the whole gang of us."

"These are a great couple of episodes," agrees Catherine. "We've all sort of decamped to Swansea, staying in a hotel here, meeting up in the bar after work. We even did the pub quiz! You don't do that on a normal working day in Cardiff." Catherine was on Alex's team. They called themselves 'River and the Ripples, Featuring a Non Blonde' – since 'A Non Blonde' is an anagram of Donna Noble. "We came second," adds Catherine. "Every episode has something that defines it, and for these episodes it's definitely the card games and quizzes."

Flashforward a few months, and **DWM** asks Catherine how much she was told, when she signed up for the series, about the amazing journey that awaited Donna Noble. "I had a pretty clear outline of all the episodes," she says. "I certainly didn't know how Donna would depart, because Russell [T Davies, showrunner] didn't know at that point... but I knew that David and I would be mainly apart in the first episode, and that we'd both be doing episodes on our own later in the series, and I knew that we were going to Rome, that the Ood were coming back, I knew about the Doctor's daughter, about Agatha Christie... and then about, hmm, I think it might have been about October,

November-time, Russell, Julie [Gardner, executive producer], David and I met up, and we were told the storyline for [Episodes] 12 and 13 – and I couldn't believe it. It's so tragic. It makes you cry."

Of course, before filming Series Four, Catherine had played Donna once already, in *The Runaway Bride*, which she describes as "a dry run of it, really. I'd had a taster, a little bite-sized piece of it, doing that Christmas episode, so I knew that I'd love the work and the people." But had she really no reservations about taking on the role full-time? "Not really. Maybe I should have done, but I didn't. I think I just thought, *is this the right thing to do?* Yes, it is! I just knew that it was. You can't second-guess how things are going to turn out. You can't sit and wonder, if I do this, will this happen, or will this opportunity never come up? You'd drive yourself crazy. But it wasn't like I got

offered the job two weeks before we started, so I had a long time before filming to think about it – and not once did I think, oh my goodness, have I made the right choice? I thought, what a great job, what a great opportunity, I know that I'll have a great time."

Is Catherine quite an instinctive person? "Yeah, I do go instinctively on things... but it's not a great way to be, all the time. If you're quite impetuous in the first instance, and then you over-think things after the event – well, I think I could strike a better balance. I do over-think things anyway, but certainly that's the pattern I fall into with jobs. I get very geared up straight away, say yes or no... actually, I think the worst thing, probably, is when you say no to something and then go, 'Maybe I should have done that...?' It was a bit of a relief, with *Doctor Who*, to know what I was doing next, because there were a lot of options on the table at the time... but that was the one that landed really well with me. My only reservations, I suppose, were about how I'd cope with being away from home. It was a bit of a shock to my system, the fact that every night I didn't go home to London, and it took me a while to get into the routine of it, but once I did... well, that's when the time flew. Obviously, Wales will always be very special to me. It feels so much closer now. That trip up the M4, which sometimes I made three or four times a week – it feels like a trip to the park now. It's not so far when you count off each Marks & Spencer on the way!

"What's weird is, I was going into an established, loved, successful show, so part of me was thinking, oh God, there's a responsibility there to that. But you can't go on set every day and think, I really hope I don't ruin this for everyone else involved! You just have to realise, yeah, I've taken this job, and the people around me wanted me to do it. Once you get down to the nuts and bolts of making the show, it was absolutely – and I can say this for certain – one of the best experiences of my professional life. Absolutely brilliant. There was just no down point."

Catherine cites *Turn Left* as "probably my favourite" episode, singling out for particular praise the writer ("Russell gave Donna some of her best moments, in that episode") and her co-stars Bernard Cribbins

WOULD I LIE TO YOU?

"Absolutely," laughs Catherine, when **DWM** wonders whether she's often tempted to lie in interviews. "Especially if they're asking the same old questions. But then you see your lies printed as fact, and then it ends up on Wikipedia, and then you realise, yes, you're from a circus family that originated in the Middle East in the 1400s! It's hilarious. I've been asked 'Where do you get your characters

from?' so many times. In one interview, I said, 'Oh, I get them from a shop called Characters By The Yard, in London.' The journalist said, 'Really?' I said, 'Yeah, they've got 'em hanging up.' That's what comes from not thinking of a better question... but

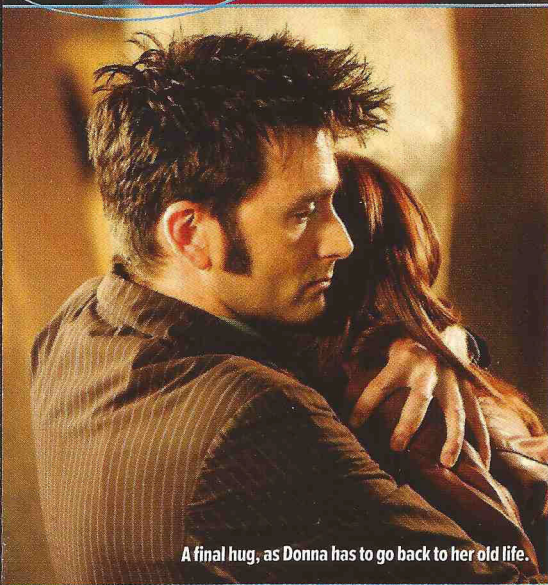
then some time later, while I was filming *Doctor Who*, I had a researcher from a very well-known chat show phone me up and say, 'So you get your characters from a shop...?' Oh my God! It's amazing, isn't it? People will believe anything."



"HAD THERE BEEN THE POTENTIAL TO STAY ON FOR ANOTHER SERIES, I'D HAVE SAID YES LIKE A SHOT..."



Donna and the Doctor at the TARDIS console one last time, at the end of *Journey's End*...



A final hug, as Donna has to go back to her old life.

◀ (Wulf) and Jacqueline King (Sylvia). "The irony about Jacs is that she's the nicest woman on Earth, whereas Sylvia... isn't! Jacs really felt it when she had to be... well, not as emotionally giving as she is in real life. She'd have a scene where Sylvia would have to speak down to Donna, and afterwards she'd go to me, 'Oh darling, I'm so sorry!' She really did take it personally. She's lovely. And Bernard – oh, Bernard is a legend. You want to sit and listen to him talk all day. We had an amazing time, especially on *Turn Left*, where it was pretty much just the three of us."

Catherine is full of praise for David Tennant, too... but first DWM must clear up one particularly pressing matter: last issue, David admitted that he and Captain Jack actor John Barrowman "do get slightly competitive, but only when it comes to farting". Would Catherine care to comment? She hoots with laughter, before adding: "John will always say that his farts don't smell... which is true! But the farting was something that you can do without." But in all other respects, "as a person, as a human being, David is so inclusive. Even when I first met him, I felt like we'd known each other for ages. It really was like that on *The Runaway Bride*. I can't imagine doing a job like that where you feel that the other person isn't quite getting you."

DWM keeps waiting for Mr Tennant to develop an ego, or at least a complex, or maybe an unhealthy obsession with his own reflection... but instead he remains crushingly well balanced and level-headed. "I'm not surprised," says Catherine. "He's too good to be affected by any of the nonsense that's around him – you know, the nonsense that comes with a part like that. I don't say it's easy not to get your head turned by it, and I suppose it's quite common that actors get swept along and believe their own hype, but David is too intelligent for that. At the end of the day, he's an actor, not a celebrity. I'm sure that he's enjoying

everything that comes from the great success that he's having, but it's not changed him."

Has Catherine's success changed her? "To be honest, I'm the wrong person to ask. You'd have to ask my butler, really. And the person that built the moat around my house. They might have noticed a difference." More seriously, she adds: "I'm not interested in celebrity. I'm not even interested in other people's celebrity. A few years ago, I used to be as much into pictures of celebrities on the beach with cellulite as anyone else, but now... I'm just not. Thank God, I don't have the kind of lifestyle that interests the media to that extent. If you're going to court publicity... well, it's a tricky pact when you go down that self-publicising route. 'Hey everybody, look at me!' I do publicity when I'm contractually obliged to by a show that I'm in, because it's part of the job, but it's not something that I'd enjoy doing otherwise."

When DWM asks Catherine whether, if the opportunity arose, she'd ever consider returning to

Doctor Who, her answer is intriguing: "It's slightly different now that they're going into the Specials and there won't be another series until 2010," she says, "and who knows about that? But if this were a normal schedule, where we finished the series, and then there were a three-month break before we go into the next one... yes, I would have jumped at the chance to go back. I would have done." So there you have it. Does Catherine regret only signing up for one series? "Well, we always knew what the structure would be, so I knew that there would definitely be an end to Donna, at the end of the series, so I shouldn't regret that... but had that not been the case, had it been open-ended, had there been the potential for Donna to stay on for another series, I must confess that I'd have said yes like a shot. I know that it's going to be a job in my career that I'm going to look back on and measure other jobs by. Most definitely. In every respect. But could Donna come back? Well, in science-fiction, *anything* is possible." ▶▶▶

LA TATE AND DWM

Catherine has chatted to DWM before...

DWM 387 (int. Aug 2007; pub. Sep 2007)

"Basically, when [Donna] met the Doctor the first time around, it was an eye-opening experience for her. The scales flew from her eyes. He said, 'Come with me,' and she said no, and clearly she regretted it. I think he's sort of saved her... well, clearly he's saved her from a very untimely death, by an enormous spider in the Christmas episode, but also he's saved her from a life of banality, really. There was that speech that Don Gilet

[as Donna's duplicitous fiancé, Lance] said to her, in a very cruel way, about, ooh, text me, text me, *The X Factor*, the Atkins diet, a new flavour of Pringle... well, that's what her life was about, but the Doctor made her look beyond the limitations that she'd set herself."

DWM 388 (int. Aug 2007; pub. Oct 2007)

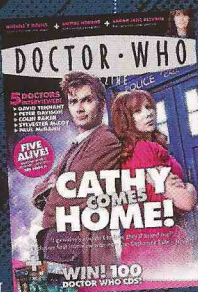
"I do mine the comedy in a script... but it's only going to work if the character is believable. I have a comedic take on things, but there's no point in tipping the

balance. I can't say, 'What if Donna flies in on a wire, dressed as a gorilla?' There's nothing

more boring than someone trying to romp around, trying to get a laugh – if I showed up on set one day and went, 'You don't like my costume? Am I bovvered?' If there was an expectation that I was going to be really funny on set, you're looking at a deeply disillusioned crew, I can tell you that! I'm actually quite quiet, really."

DWM 398 (int. May 2008; pub. Jul 2008)

"Is it [Dalek] Caan who keeps saying, 'One of them must die'? Yes, well, one of them does, because Donna dies – the Donna that she *became* dies. She changed over the 13 episodes, but, as the Doctor says to her family, that Donna is dead... The tragedy is that she's blissfully unaware of all these wonderful adventures. It's so painful. When Bernard says, 'But she was better with you', that really resonates, because she was. I got to be something other than the stropky, noisy bride."



I THOUGHT
YOU SAID
MOROCCO!

YOU'LL
LOVE IT, DONNA.
TRUST ME!

TRUST
YOU? WHAT IS
THIS, A TOUR OF
THE UNIVERSE'S
MOST SCENIC
QUARRIES?

I'VE ALWAYS
WANTED TO
COME HERE, BUT
I WAS WAITING FOR
SOMEONE TO
SHARE IT
WITH!

TRAVELLING'S
NOT HALF AS MUCH FUN
ON YOUR OWN!

HONOURED,
I'M SURE!

I ONLY HAD MY
HAIR DONE YESTERDAY,
YOU KNOW! THIS HAIR
IS STILL NEW!

NEW
HAIR!
NOW LOOK
AT IT!

NEARLY
THERE!
IT'LL BE WORTH
IT, I PROMISE
YOU!

I'M
SOAKED, I'M
FREEZING...
IT'D BETTER
BE!

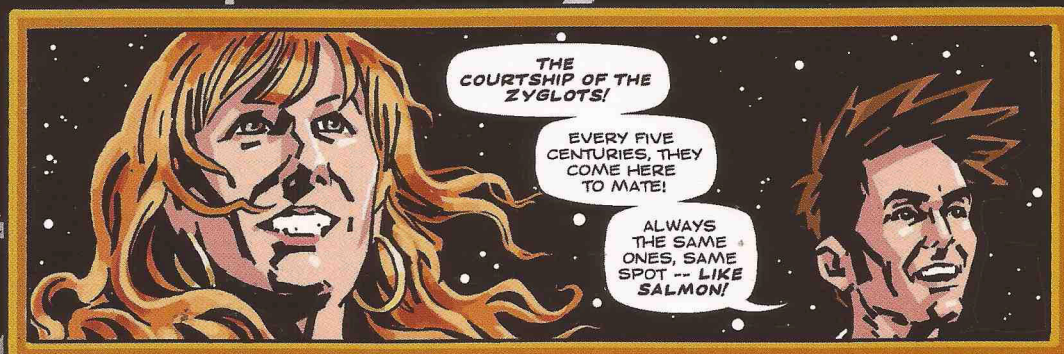
IT HAD
BETTER
BE --



-- FANTASTIC!

THE TIME OF MY LIFE

STORY: JONATHAN MORRIS ART: ROB DAVIS COLOURS: GERAINT FORD
LETTERING: ROGER LANGRIDGE EDITORS: TOM SPILSBURY & SCOTT GRAY



THE
COURTSHIP OF THE
ZYGLOTS!

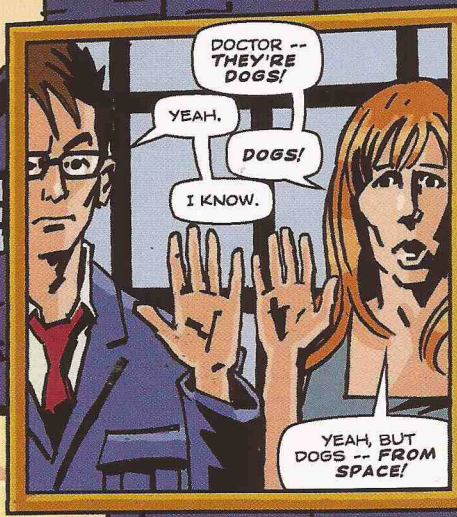
EVERY FIVE
CENTURIES, THEY
COME HERE
TO MATE!

ALWAYS
THE SAME
ONES, SAME
SPOT -- LIKE
SALMON!



THIS IS
TYPICAL YOU,
THIS IS!

YOU ONLY
BROUGHT ME
HERE SO YOU
COULD --





NO, REALLY?
I THOUGHT I
MIGHT STAY AND
GET EATEN!

-- RUN!

GRORRR!

GRORRR!

GRORRR!

WHUMP! WHUMP!

DOCTOR!
I DON'T WANT
TO DIE! NOT
HERE! AND
NOT IN THIS
BLOUSE!

DON'T
WORRY, DONNA,
I'M NOT GOING
TO LET
YOU DIE...

HOW
CAN YOU BE SO
SURE?

YOU HAVE
TO WATCH OUT --
THE WHOLE SWAMP'S
A SINGLE LIVING
ORGANISM!

YOU
MUST BE THE
RESCUE
TEAM?

SORRY,
DO WE
LOOK LIKE
A RESCUE
TEAM?

WE'RE
ALL THAT'S
LEFT OF THE
PLANETARY
SURVEY
GROUP!

THERE'LL
BE MORE OF
THOSE THINGS
HERE SOON --
WE SHOULD
SHIFT!

WHO ARE
YOU?

DOCTOR...

YEAH?

WHAT WERE
YOU GONNA DO IF
THEY HADN'T GOT
HERE IN --





-- BONNIE LIES OVER THE OCEAN, MY BONNIE LIES OVER THE SEA...

MY BONNIE LIES OVER THE OCEAN, OH BRING BACK MY BONNIE TO ME!

PAUL! PAUL! I LOVE YOU!

AND DON'T MARRY HEATHER!



JOHN, YOU COULDN'T SIGN THIS FOR ME, COULD YOU?

GEAR, NO PROBLEM...



IS IT FOR YOUR DAUGHTER, MISSUS?

NO, IT'S FOR ME MUM, YOU CHEEKY GIT!



DONNA, YOU CAN'T ASK THE BEATLES TO SIGN AN ALBUM THEY HAVEN'T WRITTEN YET!

ON COMPACT DISC!

WHY NOT? WHAT D'YOU THINK I'M GONNA DO, STICK IT ON EBAY?



THANKS FOR THIS. SOMETIMES I FORGET TO SAY THANKS.

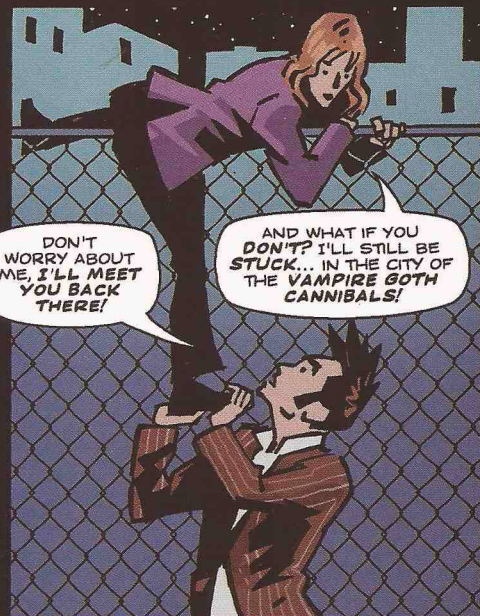
DON'T MENTION IT.

COME ON! IT'S TIME WE GOT BACK TO --



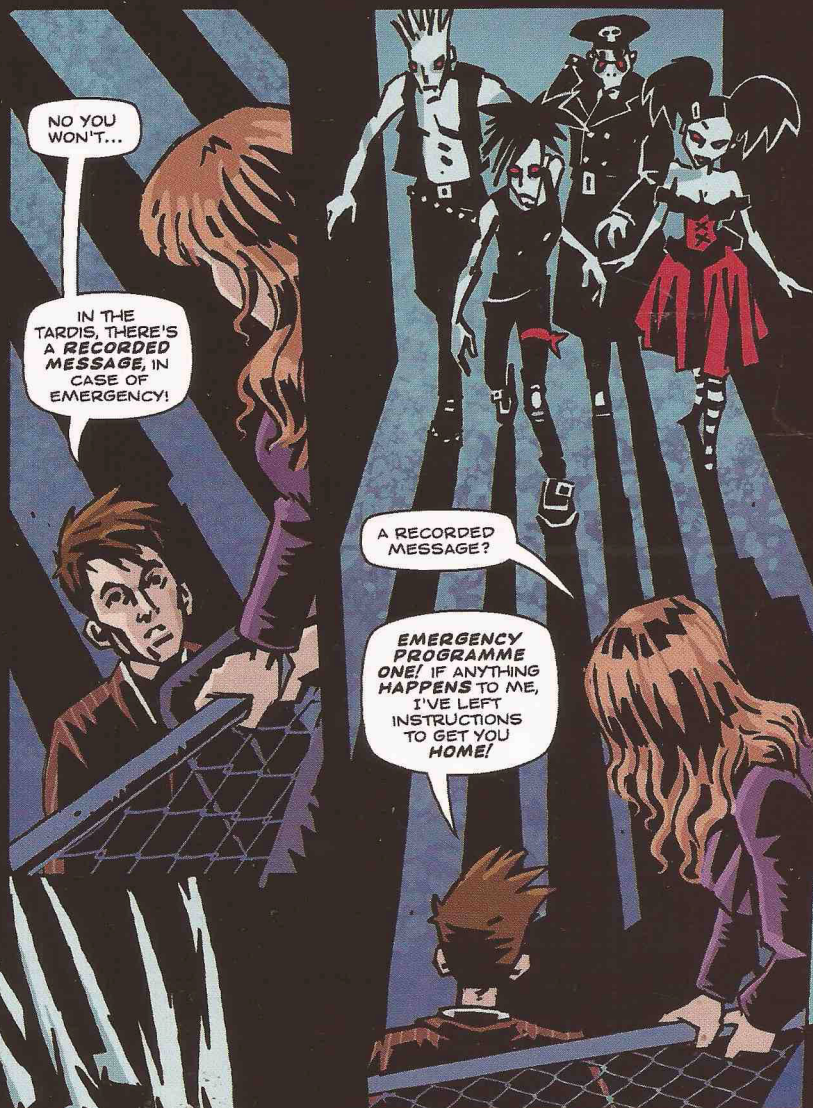
-- THE TARDIS! QUICK! I'LL DRAW THEM OFF!

WHAT ABOUT YOU?



DON'T WORRY ABOUT ME, I'LL MEET YOU BACK THERE!

AND WHAT IF YOU DON'T? I'LL STILL BE STUCK... IN THE CITY OF THE VAMPIRE BOTH CANNIBALS!



NO YOU WON'T...

IN THE TARDIS, THERE'S A RECORDED MESSAGE, IN CASE OF EMERGENCY!

A RECORDED MESSAGE?

EMERGENCY PROGRAMME ONE! IF ANYTHING HAPPENS TO ME, I'VE LEFT INSTRUCTIONS TO GET YOU HOME!



I'M NOT LEAVING YOU, DOCTOR -- EVEN IF THIS LOT DO WANT TO TURN US INTO KEBABS!

WELL, YOU ARE CALLED DONNA...



ALRIGHT! THE FIRST ONE OF YOU TO TRY SOMETHING GETS A KNEE IN THE --



-- COSSACKS!



WHY IS IT,
WHEREVER
WE GO, PEOPLE
ARE TRYING
TO KILL US?

WHY? DO
YOU WANT TO
STOP? GO
HOME?



NO, IT'S JUST
HARD NOT TO TAKE IT
PERSONALLY!

I MEAN, IS
IT BECAUSE I'M
GINGER?



LOOKS LIKE
THE INFANTRY'S
ARRIVED...

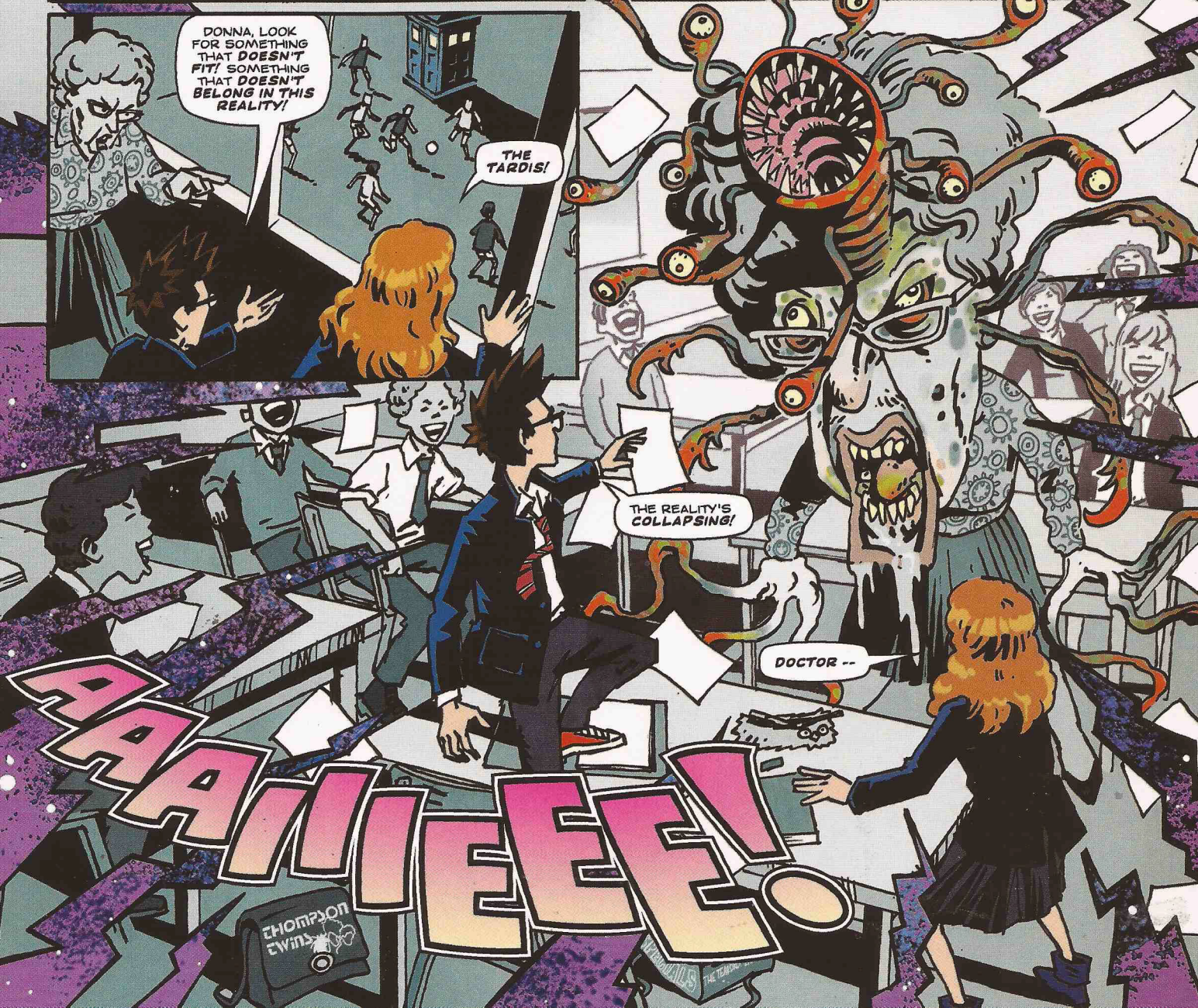
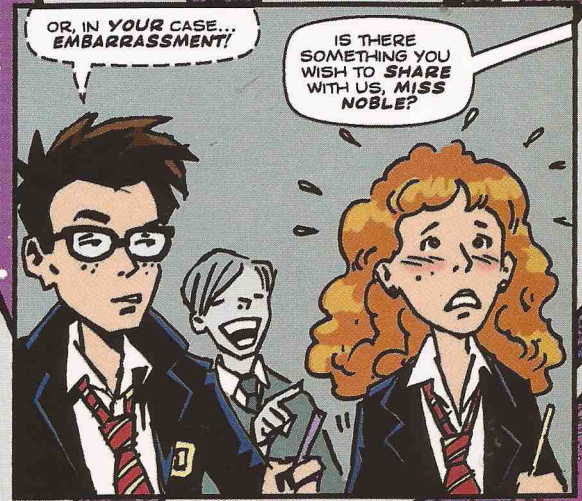
BUT THEY
SHOULDN'T BE
ARMED WITH
IMPULSE
MORTARS!



SOMETHING'S
WRONG!

SOMEONE'S
BEEN MEDDLING
WITH --







YOU ARE NOT ALONE



Neil Harris looks back over some old emails...

WHAT A DIFFERENCE FIVE YEARS MAKES...

Subject: Doctor Who

From: Future Neil
Date: Sunday, September 21, 2003 10:46
To: Neil Harris
Subject: Doctor Who

Dear Neil,

Hiya. Future self here. I realise that sending emails through a time rift to my past is not strictly permitted, but so long as you don't get drunk and accidentally post the details on the Internet, we should be able to avoid a time embolism. I'll explain later. Wibbly-wobbly-timey-wimey.

(Oh, and in particular, DO NOT post the phrase 'wibbly-wobbly-timey-wimey')

The reason I'm writin' (apart from how to say 'kitin') is to do with *Doctor Who*. 2003's been a funny old year, hasn't it? You're probably quite looking forward to the Big Finish audio, *Zagreus* (about which I refuse to be drawn). You're still reading the BBC Books – don't worry, eventually all those parallel universes will sort themselves out. Meanwhile, over on the website, interesting developments are afoot. Thanks to the indefatigable madness of a producer called Dan Freedman, the BBC has, almost without realising it, started making *Doctor Who* again. The news is Richard E Grant's going to be the next Doctor, officially, in a cartoon called *Scream of the Shalka*.

But, deep down, you still think *Doctor Who* is a thing of the past. You're still getting that sympathetic smile from the attractive shop assistant in Smith's when you buy the magazine. Okay, so the *Radio Times* has listed it as the number one show people want brought back, but so what? That's nothing to get your hopes up about...

Where I'm going with this: tonight you will go to a good friend's birthday party where you will get extremely drunk. At some point during the evening a former *DWM* editor will tell you that *Doctor Who* is coming back and that Russell T Davies – you know, the guy who did that thing with the guy with the big ears as Jesus – is in charge.

You will think this too good to be true and immediately forget all about it. And then, in about a week's time, your world will explode.

Neil Harris, 2008

Schedule "Send & Receive All" will run in less th...

Subject: Re: Doctor Who

From: Future Neil
Date: Monday, August 23 2004, 11:31
To: Neil Harris
Subject: Re: Doctor Who

Dear Neil,

It's now about a year after I first wrote to you, and *Doctor Who* still hasn't come back. It's been a long wait – eighteen months is too long to wait – but, gradually, you're beginning to believe *Doctor Who* is really returning. And you're starting to worry.

You've seen it go wrong before, you see. There was the TV Movie, which had a fantastic Doctor but not much else. There was *Randall & Hopkirk (Deceased)*, a shambles of miscasting. And there was *Strange*, which was... strange.

On the other hand, there was *Sea of Souls*, which was surprisingly good, though annoying because you'd really wanted Bill Paterson to be the next Doctor. You should know who the new Doctor is by now – it's the Jesus with the big ears – which was a relief, because you'd been terrified they were going to cast Michael French.

You're still nervous, though. You've been listening to rumours; apparently the new series will only take place on Earth. Apparently the Doctor will visit the companion's family in every episode. And apparently Kate Winslet will be in the season finale.

Don't worry. Stop thinking of worst-case-scenarios about how it might fail. By the end of the season, you won't notice that it's all on Earth and you'll love the companion's family. You won't even mind the TARDIS exterior being the wrong shape.

Oh, whoops. You didn't know about that yet.

Oh, and one more piece of advice. Later this year, ITV will be showing a Russell T Davies series called *Mine All Mine*. WATCH BBC1 INSTEAD. They're showing a thing called *Blackpool* which has a guy in it called David Tennant, who is FANTASTIC.

Neil Harris, 2008

Schedule "Send & Receive All" will run in less th...

Subject: Re: Re: Doctor Who

From: Future Neil
Date: Saturday, March 19, 2005 17:14
To: Neil Harris
Subject: Re: Re: Doctor Who

Dear Neil,

One week to go til *Rose*. You've been very good, you haven't downloaded it from the internet. The excitement is almost unbearable. Everywhere you go there are giant posters of the Doctor and *Rose* – and I know what you're thinking, and trust me, the TARDIS doors are NOT going to be opening outwards.

In fact, you've been very good at keeping secrets, so I have something else to tell you. Next week, after *Rose*, your life will change. *Doctor Who* won't be a thing of the past. It will be the biggest show on television and, incredibly, it will KEEP getting bigger.

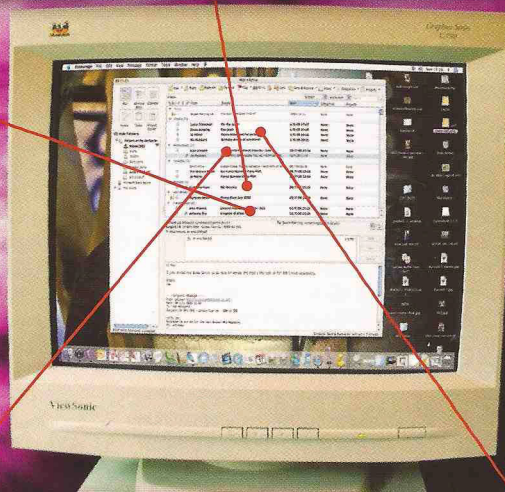
Not only that; it will become 'cool'. Newspapers will run articles by TV critics claiming to have always been fans; they will run articles that have nothing to do with *Doctor Who* illustrated with pictures of Daleks. There'll be behind-the-scenes TV shows, action figures, voice-changing masks, pop-up books and two weekly magazines. When you go to Smith's, it will have been buried in an avalanche of *Doctor Who* merchandise. And young girls, attractive girls, will be seen buying *DWM*.

But next week, something else will happen. A news story will break which will make you suddenly realise how uncontrollably massive *Doctor Who* has become. It will take everyone by surprise – not least the dotty seventy-year-old lady who runs the BBC Press Office. All I can say is – don't panic. The moment has been prepared for.

Think that's everything. Oh, but before I go, one more thing. Some fans are saying when *Doctor Who* returns, it should avoid all the 'continuity' that put viewers off during the 1980s and shouldn't bring back old monsters or companions. These people are WRONG. I could tell you what's happened in the 2008 finale, but you wouldn't believe me. I've just watched it for the third time and I STILL don't believe it.

Neil Harris, 2008

Schedule "Send & Receive All" will run in less th...



Subject: Re: Re: Re: Doctor Who

From: Future Neil
Date: Thursday, August 21, 2008 12:32
To: Neil Harris
Subject: Re: Re: Re: Doctor Who

Dear Neil

Weren't expecting to hear from me again, were you? Just thought I'd send you one more message, now we're in the space year 2010. *Doctor Who* is bigger than ever, now that the BBC has given it its own channel and the government has declared Saturdays as national holidays. Or 'Wholidays', as they're known.

Smith's now sells nothing but *Doctor Who* merchandise, the BBC is currently filming a spin-off show, *Jenny Who*, and according to *Heat* magazine, the number one thing women look for in a man is an unhealthy obsession with *Doctor Who*.

The new series has just kicked off, and it's AMAZING. Bill Paterson and Kate Winslet are SUPERB as the leads; she's a fantastic Doctor and he's the best K9 we've ever had. And you will not believe what Steven Moffat's gone and done for the next Christmas Special! You know how we never found out what happened to Drax after *The Armageddon Factor*? Well, Elton John has always been a big fan of the series, so...

Schedule "Send & Receive All" will run in less th...

THE TIME TEAM

Four fans, one mission: to watch all 751 episodes of **Doctor Who**. In order. From the start.



Compiled by **MICHAEL PRITCHARD** • Illustration by **ADRIAN SALMON**

» **EPISODES 644–647**

THE TRIAL OF A TIME LORD

Parts Five–Eight

*The Doc's in a strange situation
That could threaten the whole of creation.
Peri's hair on the floor!
Blessed storms through the door!
(Well, no-one likes brain alteration.)*

The Time Team have reconvened to watch the Doctor watch *Doctor Who*, as the sinister Valeyard presents his second segment of evidence for the prosecution in Part Five to Part Eight of *The Trial of a Time Lord*. Which is also known as 'Mindwarp', but not here, because that title is never seen on screen and therefore doesn't count, oh no.

"I see the Valeyard's put on some eyeliner for his most damning evidence," notes Peter.

"I like the Inquisitor telling the Doctor very directly to shut up at the start of this episode," says Clay. "It immediately sets a very different, more serious, tone to this part of the story. And we still don't know where Peri is, which together with some dramatic incidental music, adds to the unsettling feeling."

The Matrix Screen shows the TARDIS arriving in the waters of the planet Thoros Beta. "A pink sea and green sky!" says Richard. "A very striking effect."

The Doctor and Peri have come to this gaudy world to trace the arms dealers who've sold

laser beam weapons to primitive warriors on the planet Thordon. "It's unusual that the Doctor has deliberately sought out an adventure," notes Jac. "It's like ever-decreasing circles, though – we're in an adventure being told about an adventure being told about an adventure."

"I love the Doctor's line to Peri about interfering – 'who else is there?'" says Clay. "It's the first time in the trial that the Valeyard's accusation of the Doctor's casual recklessness carries some weight – and that's down to some nifty direction from Ron Jones, who cuts back to the trial very nicely there." He shivers as the Doctor and Peri enter the tidal caves of the planet. "There's a real feeling of impending doom building up, with lots of hand-held camerawork. These scenes remind me of *The Caves of Androzani*."

Peri is attacked by the Raak, a terrifying fish – but luckily the Doctor has a phaser to see him off. "A very wise decision to keep the Raak in the shadows as much as possible," says Peter. "It looks like the panto shark costume from *Hi-de-Hi*."

Surrounded by guards led by Frax, the Doctor explains that he killed the Raak by accident. "What a fibber!" says Richard. "The phaser didn't discharge accidentally. The Doctor pointed it at the poor Raak and pressed the button."

Jac nods. "Yeah, I'm almost inclined to side with the Valeyard on that one."

Our heroes escape, to be halted by a werewolf – the Lukoser. "I can't see the Lukoser causing much harm on such a short chain," says Richard.

"Brilliant prosthetic, though," says Clay. "The actor's jaw is really convincingly wolf-like – how did they get his mouth so wide open? That's got to be one of the best make-up jobs in the series."

Suddenly, with an electronic fanfare, one of the Doctor's most memorable enemies returns – "It's a tiny pink Terileptil!" squeals Clay – but seconds later another familiar monstrous mug appears. "Sill!" Peter applauds. "A very welcome reappearance. So few monsters from recent seasons have come back – in fact, it's just Sil and the Mara isn't it?"

"And that pink Terileptil," says Clay. "What's it doing there?"

"I much prefer the new greener body Sil has in this story," says Richard. "And you've gotta love seeing him squirming before his boss, Lord Kiv. You can cover Christopher Ryan in half a ton of latex, but he's still Mike from *The Young Ones*!"





PETER



CLAY



JAC



RICHARD

As Peri demands to be taken home, Clayton's brooding. "The Doctor has treated Peri quite badly since his regeneration," he notes, "and she does seem much more fragile than previous companions. But his behaviour here – he forgot to tell her that Thoros Beta is Sil's home planet! – is appallingly uncaring. The emphasis given to that plot point in the writing and direction is making me feel queasy."

Peter nods. "Yes, the Valeyard's got a point about the Doctor putting his friends in danger. Clearly the Doctor is heading for some sort of comeuppance."

The Doctor and Peri are investigating the laboratory of Crozier, a scientist who is to operate on the expanding brain of Lord Kiv, when they're captured. Part Five ends with the Doctor put under a brain-scrambling device to unlock the truth about the Raak's death. "Patrick Ryecart as Crozier has such a strange voice," notes Richard. "It's a very serious but very OTT performance, if that's possible."

Part Six sees Crozier's not-at-all OTT patient, the warrior King Yrcanos, revive and rescue the Doctor and Peri, leading them off into the caves. "Nice to see Brian Blessed being... Brian Blessed!" says Richard. "Has he ever done subtle?"

"He used to, before *Flash Gordon*," says Peter. "Now though, he's most definitely just playing BRIAN BLESSED! BROOM BROOM, SAVALOONA!"

Peri is hired as a maid by Kiv's servant the Matrona Kani. "Hang on again!" says Clay. "Matrona Kani was *there* in the lab at the end of Part Five, standing right next to Peri, but now she doesn't recognise her. That's very sloppy. Though Matrona Kani is so sassy – you expect her to click her fingers when she says 'I don't need you to tell me that, Sil!'"

Peri is exposed by the Doctor and taken to be interrogated by him at the Sea of Sorrows. "A truly horrible scene," says Jac. "Just when you think the Doctor is only faking his nastiness, and you sigh with relief, he turns crueiler than ever."

Part Six ends with Yrcanos pointing a gun at the Doctor – "pointless, as the Doctor can't be in danger as he's watching all this later," sighs Jac – and we're into Part Seven. "Part Seven," sighs Peter. "It's been years since we've had a Part Seven. *Inferno*?"

"Part Seven is very much a Part Three, though," notes Clay as the story rolls on. "Running about in caves, being captured and escaping, contacting rebels... a ton of clichés. The rebels are staggeringly inept – Gordon Warnecke as Tusa is so wet. I like the lab scenes of Kiv's brain surgery, though."

Jac agrees. "Yes, the Doctor's horrible costume got covered up with overalls then. Any scene where he's wearing something different becomes automatically more dramatic."

"Sil is much better in this story than in *Vengeance on Varos*," Richard reckons. "The emphasis has been taken off him as a main villain and he's now more of a supporting character, giving the odd humorous quip. I love his line 'I endeavour to maintain a certain continuity.'"

Part Seven ends with Peri and Yrcanos gunned down – and the Doctor protesting that he cannot be blamed for that. "Horrible!" says Jac. "The Doctor is more worried that he's being *blamed* for what happened than actually worrying about Peri's apparent death!" She lets out a big sigh as Part Eight begins. "You know, this trial is stupid. A trial for interference is fair enough, but now it seems that the Doctor is just being accused of 'being evil'. This is the Doctor

they're talking about! How come everyone on Gallifrey's forgotten this? Bring Leela out to testify!"

Richard nods. "I find the Doctor's argument that the Matrix evidence might have been tampered with rather frustrating. It's a bit irritating to feel that what you're watching might have all been 'made up.'"

Part Eight sees Peri selected to receive Lord Kiv's brain. "Her last scene with Yrcanos, where she tries to explain love to him, is very good, showing some real tenderness between them," says Clay. "Poor Peri is very wistful and sad, and her laughter at the end of the scene is a very bad sign. She really has got DOOMED written all over her."

Peri is taken to the lab – and the Doctor, meanwhile, has come over all normal. Jac frowns. "I know his inconsistency is part of this story, but the inconsistency is inconsistent. Either the Doctor was affected by the brain machine, or the evidence was tampered with, or he was pretending to side with Sil as a ploy. But none of those explanations seem

AND YOU SAID...

"Isn't the *Time Lords*' claim that mind transference would alter the basis of all life everywhere, forever, a bit hard to swallow? It doesn't seem so advanced an achievement that civilisations all over the universe wouldn't be developing it anyway, with or without Crozier." PETER NOLAN FACEBOOK

"After the Doctor is zapped with the Mindwarp machine, the story immediately becomes much more frightening because, as well as not being in a position to save everyone, the Doctor has actually become *part* of the overall menace." BLAINE COUGHLAN FACEBOOK

"Nabil Shaban as Sil was perfection. It was very satisfying to see him both in a better story and a better costume. When will he return?" JASON BUCKBY FACEBOOK

"What these episodes of *Trial* lose on script coherency is more than made up for by the production values. The lighting is brilliant, the acting is superb and the music is some of the most atmospheric ever written for the show." SIMON HART LONDON

"Really different, well paced, plotholes and general confusion in abundance...that's normal *Doctor Who* right? It sent a shiver down my spine when Peri sat up and talked in that husky voice..." MARK DODYK EDINBURGH

In Issue 401, the Team will be watching the Seventh Doctor's very first adventure, *Time and the Rani*. Let us know your comments by emailing us at dwm@gonini.co.uk (marked 'Time Team' in the subject line), or via our Facebook page, by 18 September 2008.

to fit with what we're seeing now. And it makes a nonsense of the Valeyard's case as well – but again, the Doctor doesn't bother to mention that."

"They've shaved Peri's head!" screams Richard.

"That's genuinely shocking," says Peter. "All sorts of terrible things have happened to the Doctor's companions – but this is unprecedented."

And as the Doctor runs to the rescue – the TARDIS appears and carries him away to the trial. "Fabulous!" cries Richard. "Right at the crucial point, we loop back to the very beginning of the big story!"

"So exciting, and unexpected!" agrees Peter. "Finally, we can put the trial scenes in context. And we realise that Peri is in deep, deep trouble."

"Hang on!" says Jac. "The Inquisitor implies she knows all about Peri's fate, as do the High Council. She tells the Doctor that she knows what's coming next, and that it's all his fault – so much for her impartiality. The whole trial has become ridiculous."

Peri wakes – but Peri's mind is gone, consumed by Lord Kiv. "What a tremendous performance from Nicola Bryant. Just superb!" raves Peter.

"Best she's ever been," agrees Jac.

"Focusing on Yrcanos and whitening out the picture into silence as he blasts everyone down is a stroke of genius," says Richard. "I'm really stunned."

"I can't believe that they killed Peri!" says Peter.

"It's a stunning ending," nods Jac. "But is anybody actually editing the scenes that the court is watching? They make no sense at all!"

Clay nods. "Despite that, and all that faffing with the rebels, I enjoyed those episodes – the claustrophobic atmosphere made me feel uneasy, in a good way. Sil and the Mentors are fabulous creations, and Peri's fate is unforgettable." <DWM>

Noooo! The Doctor has turned evil!

VROOOOMHIK!!!

"This trial is stupid. It seems that the Doctor is just being accused of 'being evil'!" Jac

Music to your Spheres



Mr. Music, will you play?
Murray told himself.

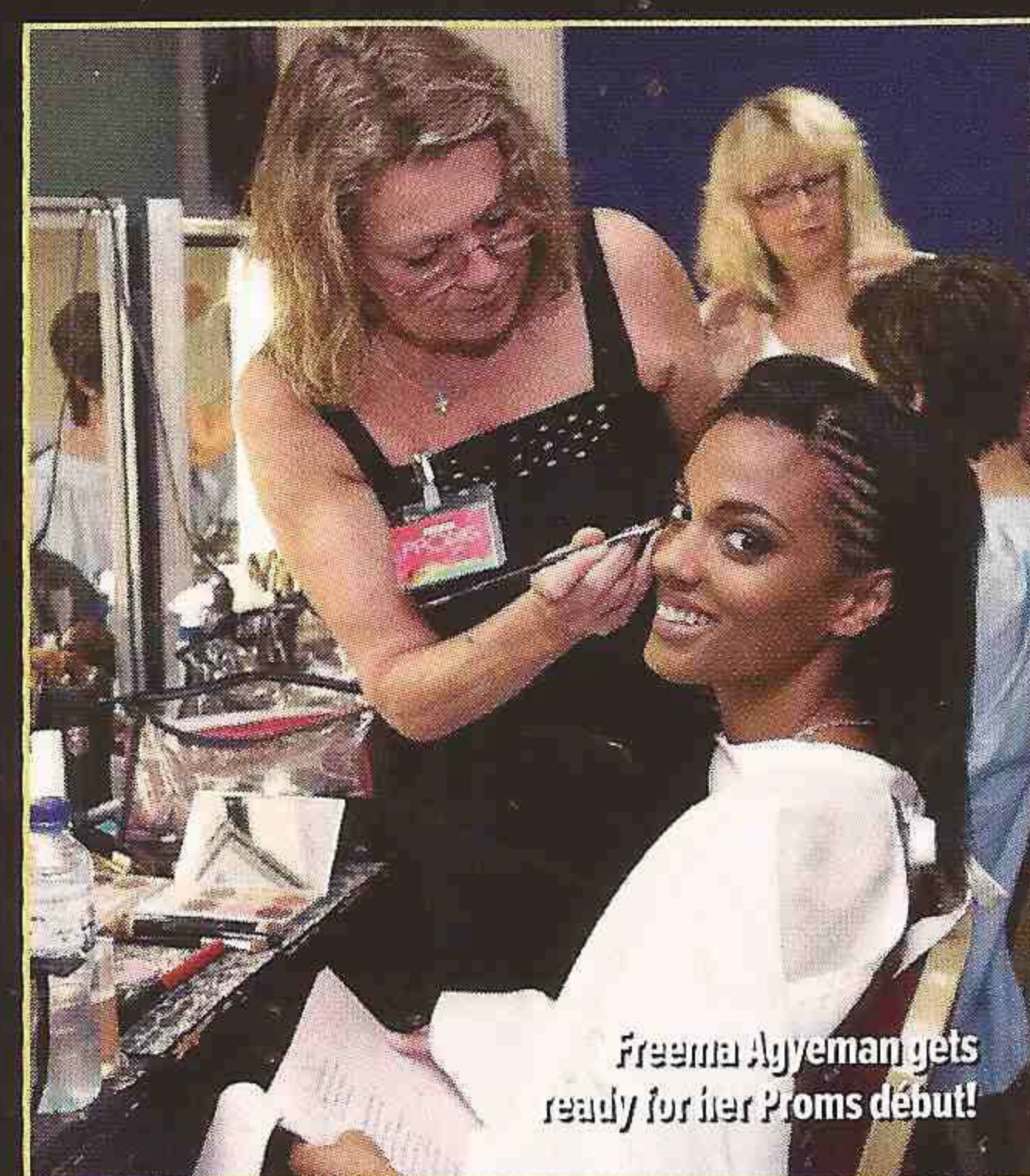
The Proms at the Royal Albert Hall. The biggest music event of the year – and last month, *Doctor Who* made its début at this world-renowned event! **David Darlington** reports from the stalls...

The lights are dimming, and from where DWM ends up sitting – row J of the stalls, if you're counting – everyone in the building must be more than satisfied already. The stated aim of these Prom concerts, which run at the Royal Albert Hall every summer, is 'to encourage an audience for concert hall music who, though not normally attending classical concerts, would be attracted by the low ticket prices and informal atmosphere.' Job done. There were kids in 'EXTERMINATE' t-shirts swarming the streets as far back as South Kensington station and beyond. And if their love for *Doctor Who* is such that they have come all this way to spend an hour or two listening to the music from the show, and that they will happily also sit through a formal, experimental and rather abrasive piece of modern classical music and then enthusiastically applaud the delighted composer at the end, then all concerned can be happy with their day's work.

Not that it's just been one day's work, of course – much like *Doctor Who* itself, this is the sort of event that requires a lot of behind-the-scenes effort. "It's mad, isn't it?" acknowledges Russell T Davies. "Don't imagine that any of us takes an event like this for granted. We've all worked on dozens of other dramas, and not one of us has seen anything on this scale. With most TV shows, the biggest associated event is a press launch with 20 tired journalists. So this is mind-boggling. Many of the team in Cardiff have worked like dogs to make this show happen – but I've

got to praise Julie Gardner, because she's like a force of nature. When an idea like 'a *Doctor Who* Prom' gets suggested, there are an awful lot of reasons why it *won't* happen. And Julie demolished each and every one of them!"

"We had loved doing the Cardiff concert for Children in Need a couple of years ago," says Julie herself, "and wanted to do another one, but make it different – to move it on a bit. And so myself and the then-Head of Music at BBC Wales, David Jackson, went to see Roger Wright, the Head of the Proms. I think it's very important that there is space for concerts like *Doctor Who* within the Prom repertoire.



Freema Agyeman gets ready for her Proms debut!

The point is to bring a new audience into this great building – and bring new music to the audience that is here for *Doctor Who*."

"I think this was probably born out of the success of the big concert we did in 2006," agrees the concert's orchestrator and conductor Ben Foster. "The music played so well live. But to be part of the Proms series is something else entirely – it's a great honour. I've never conducted either at the Proms or at the Albert Hall, so it's a huge excitement for me. It's such an institution – I regularly go to the Proms. It's such a thrill that the Proms are showcasing the music of *Doctor Who*, which is so popular with kids – it's a nice 'in' for kids to see classical music live. As a conductor and a classical musician, my hope is that the kids will be enthused enough by it to come to see another one."

The noise that greets Freema Agyeman – our MC for the show – as she walks on stage to introduce the first piece at around 11am on Sunday, 27 July, suggests that enthusiasm is something this audience is not short of. Is the poor woman frightened witless by the deafening, if high-pitched, roar? Not a bit of it – you'd think she'd been presenting shows like this all her life. As it turns out, she's been doing this job since about, ooh, this time yesterday...

Dress Rehearsal, the previous day:

Saturday 26 July, 10am: Murray and Julie watch the final run-through. All seems to be well – there's the odd delayed cue, but that's the reason for being here. Rough edges are a part of any show's development and Murray and Julie are here to

spot them, make everyone aware of them, and thus duly get rid of them before tomorrow. "I think people would take as read that if someone suggested a concert of *Doctor Who* music at the Albert Hall, I'd be up for it!" Murray smiles. And as Julie admits, it's nice to have the comparative luxury of a full, detailed run-through. "At the Cardiff concert in 2006," she quietly confides, "we didn't even get through the dress rehearsal – it happened on the day of the show itself, and we had to cut it off in the middle..."

Freema has a bash at her first link as presenter, announcing a piece by Aaron Copeland – and if she's overawed by the huge, near-empty auditorium she manages not to show it. "Aw, she's lovely," Julie says every time Freema emerges.

"It is *such* an honour to be here," Freema tells DWM later. "When the music's playing, I'm getting carried along on a journey too – but I'm there to do a job. I'm under no illusions about it – I'm not as important as the music. The orchestra, Murray's compositions – these are the main focus of the concert, so the pressure's off in that sense, it's not about me. But I am there to move the pieces along, so I've got to do that clearly and confidently. This is why rehearsals are mandatory! We had a stagger-through on Friday, which was all very stop-start, but today has been invaluable. Nothing beats familiarity with the material, because that means you can really engage with it." How does a live event like this compare to a day at the studio? "It's a world away. Presenting and acting are so different. It's an art in itself, presenting, and I can't

rival the people who do it all the time. I went on *Blue Peter* recently, and the guys who present that get scripts to learn, and then they have to talk, and construct things, while people are talking in their ear, telling them things on top of what they've already learnt from the script. It's such an unbelievable skill – acting feels a lot simpler – though if you ask a presenter they'd probably say the opposite! So it's great for me to have the opportunity to 'have a go'..."

Doctor Who Prom, 11.20am:

The *Doctor Who* segment of the concert proper begins with *All The Strange, Strange Creatures*, which sees the emergence of some real, solid costumed monsters stalking the auditorium. "Those 'crowd-pleasers', like *Doomsday*, *This Is Gallifrey* and *All The Strange, Strange Creatures*", Murray has already admitted to DWM, "are all quite similar pieces, they've all got a similar soft-rock, angst-rock beat. They're all quite driving and have a melodic rock'n'roll, dark-ish feel... God, I've been doing this such a long time!"

"Remember when the programme was coming back, in 2004?" Russell reminds us. "We kept on saying it would be 'full-blooded! And I chose that phrase carefully, because it meant getting the strongest actors, the strongest visuals, the strongest scripts – and the strongest music too. Standard TV incidental music just warbles in the background, it's a bed of atmosphere, rather than proper music. And we wanted better – music you can sing, music that makes you cry, and smile. Music that now gets a concert at the Albert Hall!"

"Murray had the right sensibility for *Doctor Who*," agrees Julie. "If you look back at the music he'd written before *Doctor Who*, it's very singable themes – I really remember the *Queer As Folk* theme, the *Clocking Off* music, the *Shameless* theme. I think in spirit he absolutely matches what we're doing on *Doctor Who*. There's a lot of drama in Murray's scores, his contribution is enormous." And who decided which bits of music would be included here? "It was Murray's decision," says Julie. "We did have to make some difficult cuts – the Cyberman theme, for example, had to be cut. It was running at six minutes long and we just had to make a sacrifice."

That doesn't seem to be deterring those Cybermen from invading the hall during *All The Strange, Strange*

"This Prom is a great way for kids to hear classical music."

Creatures, leaving overawed children scrambling out of their way. Sweetly, the 'participation' element never gets out of hand – everyone attending understands that for the practicalities to work, the monsters need to be unimpeded as they wander around in menacing fashion; after all, it's not as if the guys inside can see where they're going. Various Ood, Judoon and Sontarans mill around while the Cybermen enter a little pen in the middle of the audience and descend ominously into the bowels of the building...

Dress Rehearsal, the previous day:

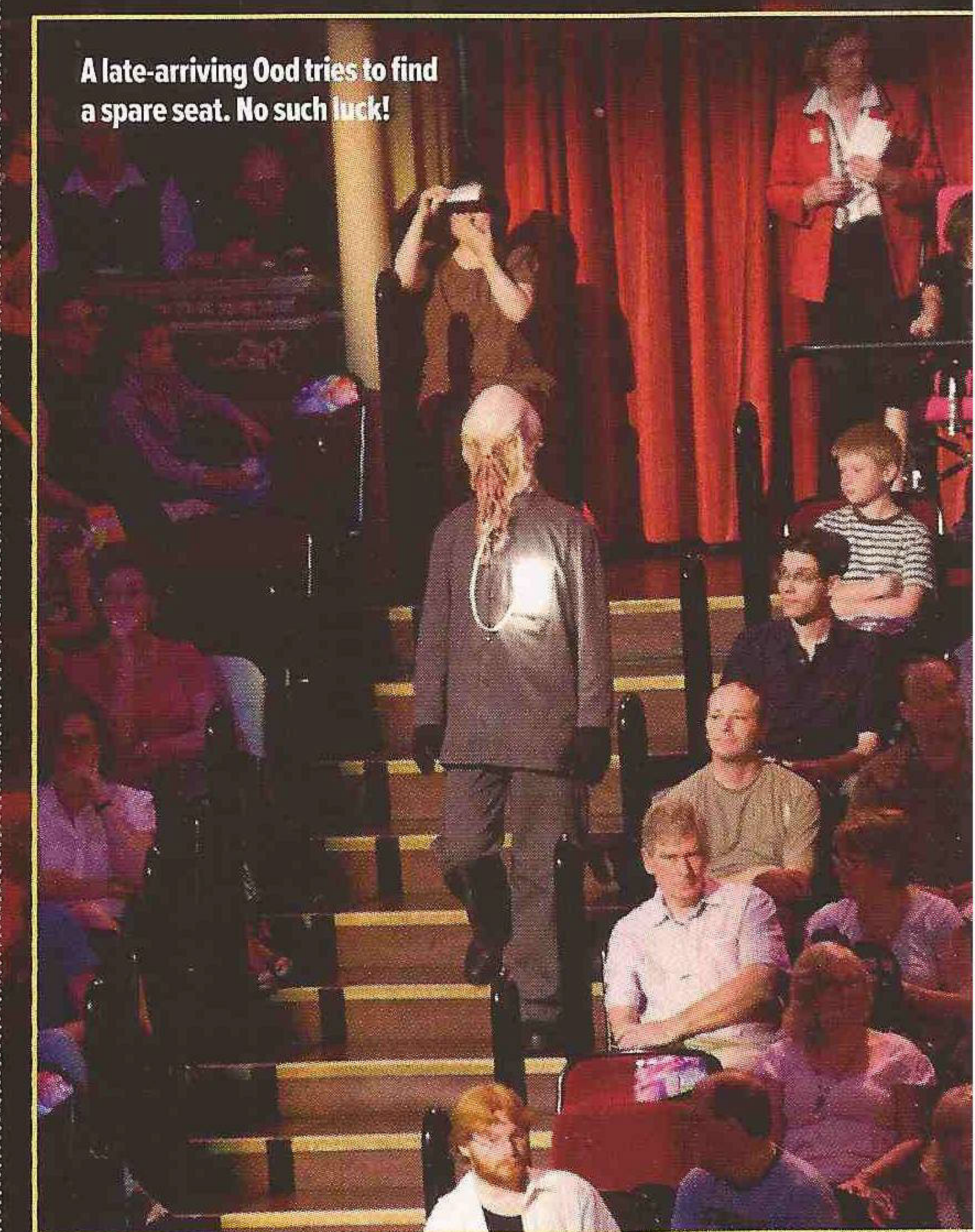
Various contributors take a moment out to discuss the programme of events. "A series of *Doctor Who*, 13 episodes, that's ten hours of music," Ben Foster points out. "There's a lot of new music composed for every episode. So it's hard to choose – Murray's themes are so strong, you want them to be heard. And often in their role as 'underscore'

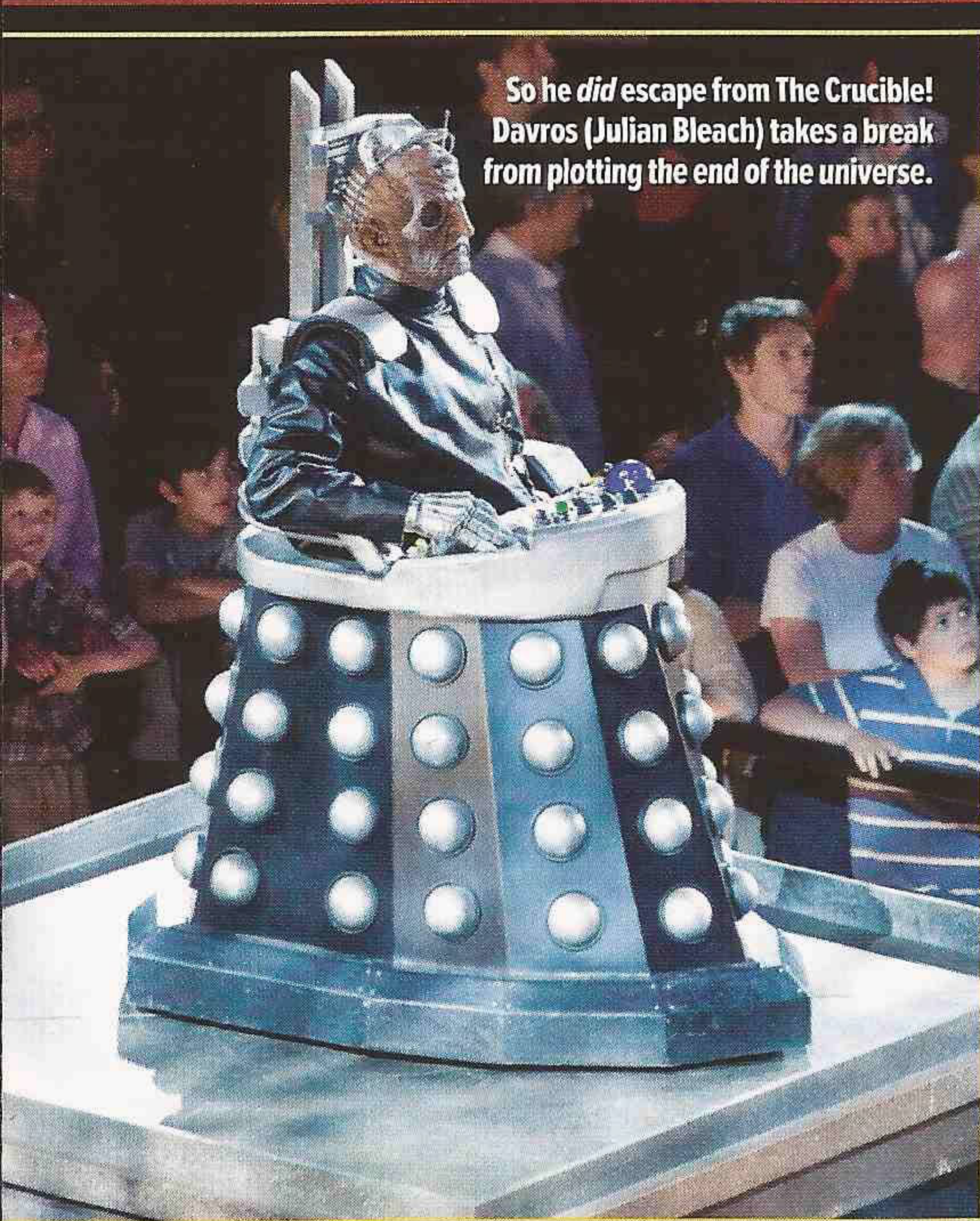
in the show, you don't hear the detail – so it's nice to be able to have this opportunity to hear it in undiluted form."

"I think Murray has now written enough 'iconic' pieces that you would never want to not have as part of the show," Julie points out. "For me *Doomsday* is one of those, the *Gallifrey* theme, *Song of Freedom* from *Journey's End*. We were also thinking about the concert in a more holistic way; the interactive elements like the monsters appearing live on stage. Their entrances have to hit particular cue points, and hopefully we're matching those with the themes of the music."

Julie does, in fact, get a little worried about the timings of those entrances and exits, and those of the various on-stage soloists, announcers and conductors. Similarly, Murray – who is performing during the final three numbers – realises that he's got to, somehow or other, get on stage in the middle of Act 2. It looks as though he might

A late-arriving Ood tries to find a spare seat. No such luck!





So he did escape from The Crucible! Davros (Julian Bleach) takes a break from plotting the end of the universe.

Doctor Who Prom, 12:20pm:

Martha's Theme – also a favourite of DWM's – comes toward the end of the first Act, which culminates in a specially written and filmed 'mini-episode' evoking the themes of the show, *Music of the Spheres*. "It was really done to give David, as the Doctor, a presence at the concert, because he wasn't available to be here," as Julie pointed out yesterday.

"The whole point of the Proms is to open up music, and make it an event," Russell also insisted, "so I want that mini-episode to be something really special for those who are actually in the Hall. You can watch it later on the website, or on YouTube, or whatever, but frankly, you'll never know what it was *really* like unless you are in the Albert Hall on that day. It can never be captured again. And that's a reward for people who buy tickets and queue and travel."

A reward it certainly is, successfully fusing together all the disparate elements of this show: orchestra, conductor, lighting, VT footage and costumed monsters – in this case, that pesky Grask again – and adding on top both a well-judged performance from David Tennant and a timely tribute to the BBC's Radiophonic Workshop in the form of the original *Doctor Who* theme, it's a triumph on the day.

Dress Rehearsal, the previous day:

There's some concern that the original theme tune can't be amplified loud enough to fill the hall in the same way as the orchestral pieces do. Eventually, all involved conclude that it probably doesn't matter, as by that stage there is likely to be a chorus of screaming, applauding children rendered even louder and more excited by a previously unseen piece of *Doctor Who*, so it's something of a moot point. Even at the run-through, the moments in *Music of the Spheres* where the Doctor directly addresses the audience get an enthusiastic response from the few spectators randomly scattered around the arena...

Presenting duties in the second half are being shared around – first up are Noel Clarke and Camille Coduri, two lovely people it seems *Doctor Who* wouldn't be able to shake off even if it wanted to. "Oh, we love your magazine!" gushes Camille, on being introduced to DWM. "Especially that last one, with all of us in it!" Noel and Camille are here to introduce the Daleks, it seems. Conductor Ben enters into the spirit of



Freema takes to the microphone...

things, being chased on stage by one of the metal monsters. For a few seconds, nothing much seems to happen, but then it becomes obvious that something unpleasant is emerging from deep in the building, up through that hole in the floor the Cybermen previously descended into...

Doctor Who Prom, 12:45pm:

At the show itself, minor timing problems involving the central platform have been sorted and the screams-cum-cheers that herald the appearance of Davros and a Dalek in the middle of the hall probably even drown out those that greeted Freema at the top of the show. Julian Bleach's performance fills the hall. This from a guy hidden under a mask and only able to move one hand. Remarkable. But in terms of deafening screams, the show is about to play a joker: at the end of the Dalek segment, onto the stage walks Catherine Tate to announce the next suite of music, and the noise is such that the building threatens to take off. But then, it hadn't been revealed in advance that Catherine was even present, and the auditorium squeals in surprise and delight. For a fraction of a second one of the otherwise impeccably-behaved crowd loses it enough to squeal "DONNA ROCKS!!!" at full volume, so that when Catherine exits the stage she does so nearly doubled-over with laughter. One gets the sense that *everyone* is having a good time...

The emotional tone of the show then changes regularly for the remainder of the show – while always remaining 'full-blooded' in pitch – with a slightly beefed-up version of *Reinette's Theme* from *The Girl in the Fireplace* gaining in breadth and depth while losing nothing in sensitivity, and the perennial favourite *Doomsday* making everyone insist that no, there's nothing wrong, they've just got something in their eye...



"Was I weeping? Absolutely, real tears, every time!"

Dress Rehearsal, the previous day:

Having already been heard lustily singing along with the impressive, confident run-through of the big Dalek theme, Julie Gardner is now quietly making small-ish blubbing noises to herself during a few pieces, *Doomsday* in particular. Does she still, after all this time and many, many viewings, find herself emotionally involved in the episodes? "Oh, was I weeping?" she chuckles. "Yes, absolutely. Real tears, every single time."

Doctor Who Prom, 1:30pm:

The show ends with a rendition of the latest arrangement of the *Doctor Who* theme, of course. Ends? Well, no, obviously not – a standing ovation for Ben, Murray, Freema and the orchestra mean a quick huddled discussion and quick repeated blast of *Song of Freedom*, and only then does everyone finally leave the room. It's been a great show. Let's do it again sometime. Of which, more in a moment.

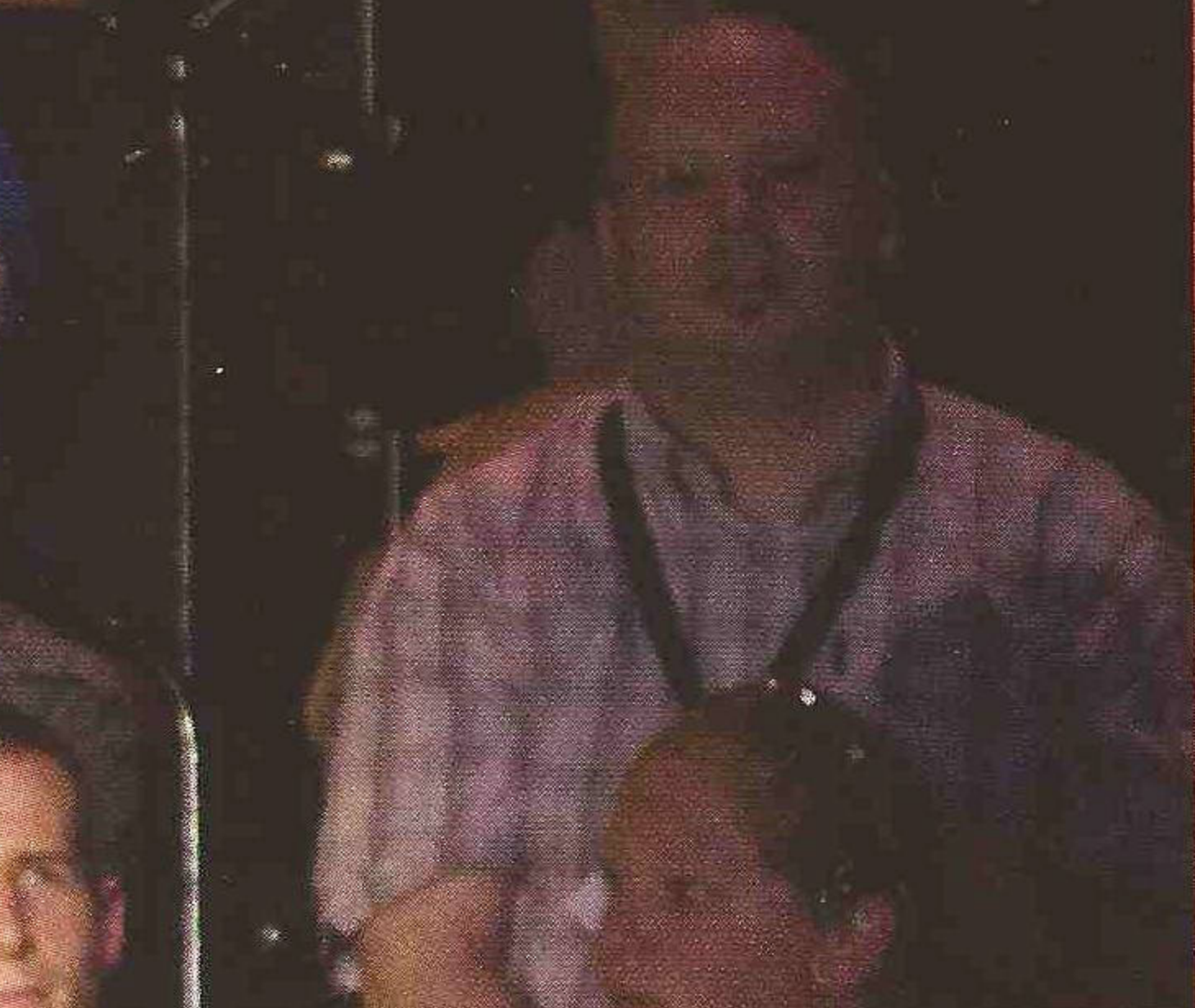
Dress Rehearsal, the previous day:

DWM is waylaid by a worried Murray Gold, who wants to know if his piano contribution to

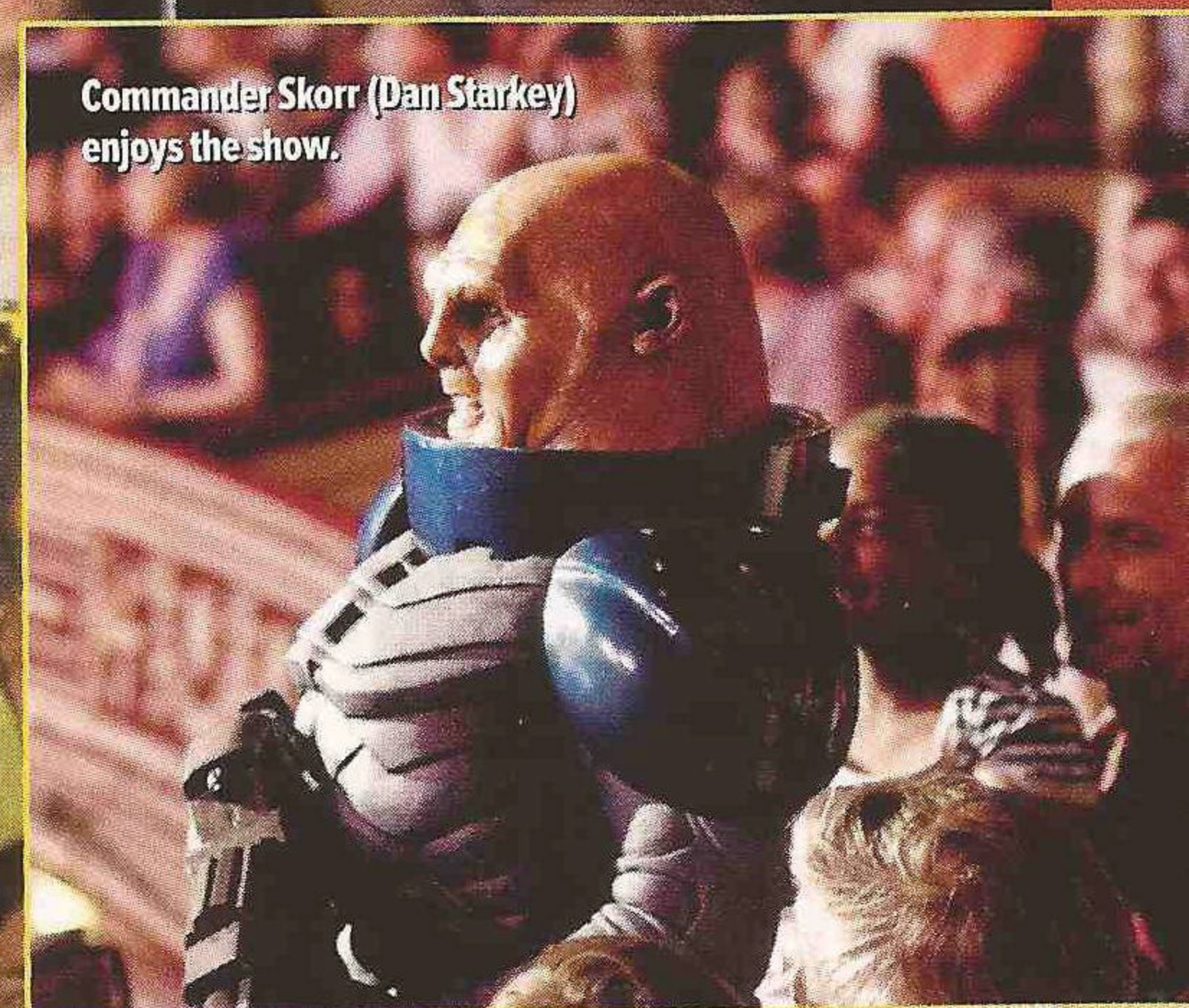
Doomsday was audible. He is assured that yes, he was cutting through quite nicely. "Good," sighs a relieved composer. "I was giving it a good old thump, but I was sitting next to the drum kit and couldn't hear a thing. There are those who expect a gig to be exactly what they've got on the album, and there are those who expect it to sound like a live gig. And I want it to sound like on the album!" He laughs. "It's hard enough to mix the electronics and the orchestra together in a recording studio, let alone live. But I think we're doing OK."

Doctor Who Prom, 1:45pm:

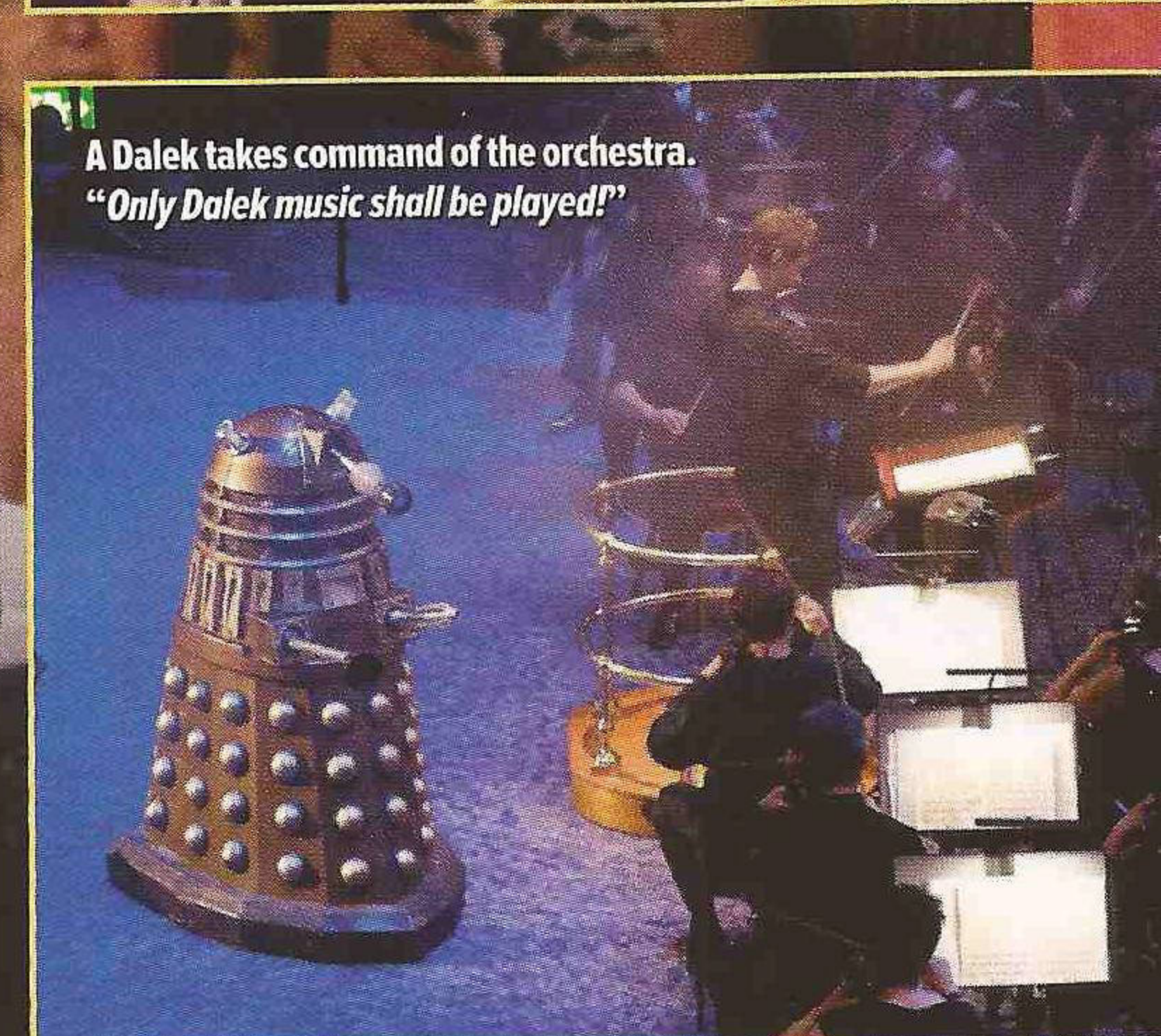
In the event, 'OK' is damning with faint praise; the enthusiasm of the crowd throughout the show – and in giving two unrestrained standing ovations at the end – tells its own story in terms of how well the show worked for the audience. Did it work for the people working on it? Murray's ever-thoughtful smile suggests so, Julie Gardner gabbles excitedly and Ben Foster looks exhausted but pleased. DWM corners *Doctor Who*'s senior brand executive Edward Russell, who's been co-ordinating a lot of the comings and goings at this event and who looked, this time



Commander Skorr (Dan Starkey) enjoys the show.

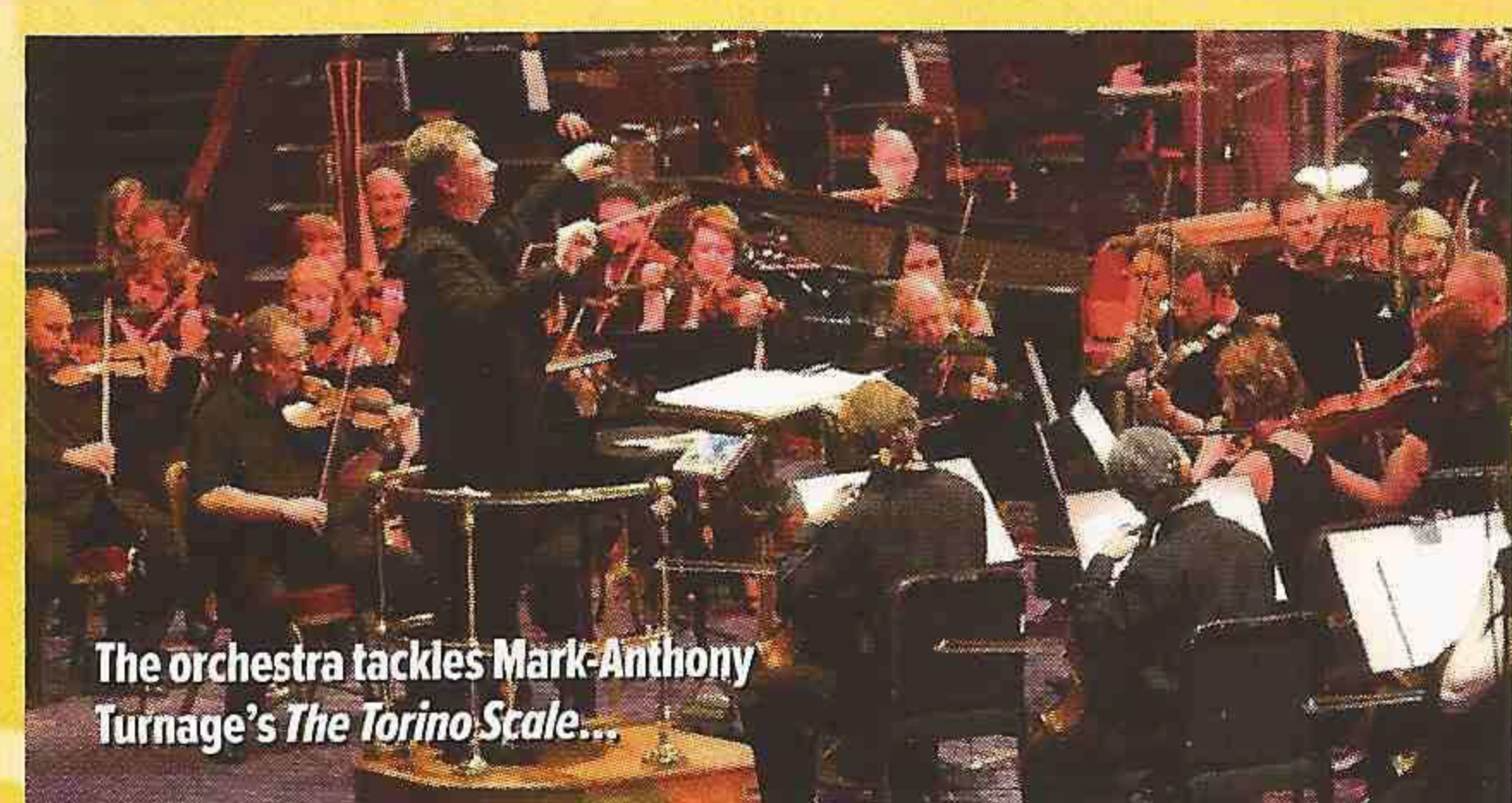


A Dalek takes command of the orchestra. "Only Dalek music shall be played!"



Whooked On Classics?

It could be easy to forget that it's not all about *Doctor Who* here today – there is a smattering of additional, well-known classics being played throughout the show, most of which are familiar enough to elicit recognition from most listeners. "There were discussions about whether we should have a theme of 'time and space,'" Julie Gardner reveals. "But our worry was that it would lead to using the big sci-fi tracks from the likes of *2001*, which would make the concert feel too much like a 'film and TV soundtrack day'. We went with 'the Doctor's love of humanity' as a theme, and how Earth is his favourite planet, so we kind of tried to find pieces that connected to that."



The orchestra tackles Mark-Anthony Turnage's *The Torino Scale*...

of the pieces are identifiable from other media sources – many who couldn't name you Prokofiev's *Montagues and Capulets* might still know it as 'that music from *The Apprentice*', for instance. Your DWM correspondent, being of higher mind, prefers to think of it as what The Smiths used to use as their intro tape before concerts. The one

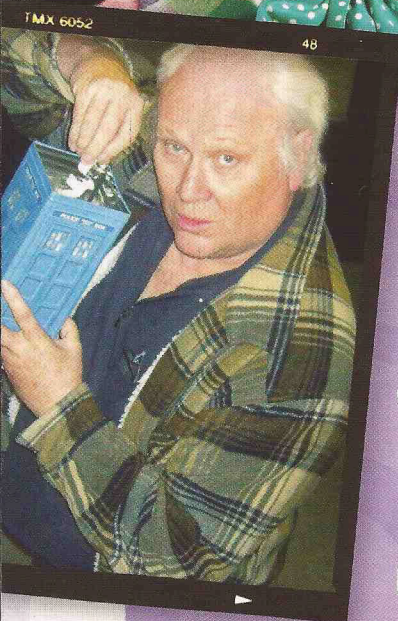
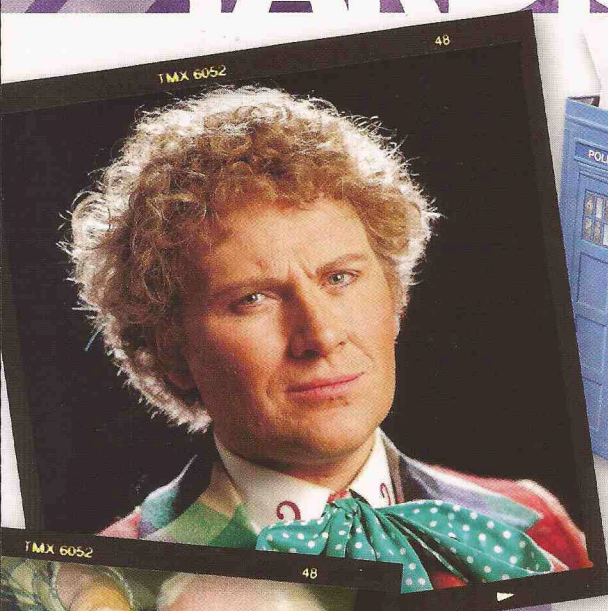
new piece, Mark-Anthony Turnage's *The Torino Scale*, is interesting. The composer is present for the performance and takes a deserved bow. Not being a musicologist, DWM doesn't really follow or understand all the details and intricacies of this marvellously dissonant composition, but sure as hell likes the unusual noise it makes.

OUT OF THE TARDIS

DWM's TARDIS Tin contains 50 taxing, tormenting and trivial questions. Each interviewee must answer a random selection...

This issue, **Colin Baker**, alias the Sixth Doctor, chats about spiders, cheese and talking ducks...

Words and Pictures **Benjamin Cook**



If you had three wishes, what would they be?

"Well, my first wish would be – [You can't wish for a million more wishes, Colin] Ohh, I was going to! I can't do that? What a shame. If I had three wishes...

now, do I get all altruistic – world peace, an end to conflict and all that malarkey – or do I get what I'm about to become, which is ruthlessly selfish, and say 50 million quid, good health, and, um, good health for my family. [How about good health for the whole world?] Oh, stuff the whole world! What's going to happen to all those doctors if everyone has good health? If I said, 'I want a cure for all diseases,' well, of course I do, but isn't that a bit predictable? Oh, perhaps I should say that, then."

What is the single most embarrassing item in your wardrobe?

"That's the easiest question I've ever been asked, because quite genuinely, in my wardrobe, is my Doctor Who costume. That couldn't be more embarrassing if it tried. There are three original costumes... well, there were two, but then they made a third when I was doing *The Trial of a Time Lord*. We were filming at Camber Sands and I had to almost drown in quicksand. I got soaking wet, obviously, so they thought they'd better have three costumes in case we needed to go for a third take. One is in an exhibition, one was sold at an auction, and I've got the other one. It was a product of the Eighties, that costume, wasn't it? It was embarrassing at the time, and remains embarrassing. It's very much of its time. [Do you own any other embarrassing clothes?] Most of the clothes in my wardrobe are all right; it's when I put them on that they become embarrassing! Actually, most of them are long gone. My wife wouldn't let me keep my tapestry trousers from the 70s."

Who is the cheesiest personality you've ever worked with?

"Um... Roland Rat? He was on just before *Doctor Who*, so they asked me to do a link one time. I zapped Roland Rat's little friend – Kevin the Gerbil, is it? Who else have I worked with who's cheesey? Paul Darrow [Tekker in *Timelash*], obviously. He's pretty cheesey. Yes, Roland Rat and Paul Darrow!"

Can you remember your first fan letter?

"I can't, to be honest. I do remember one that said, 'Dear Mr Baker, I have been following your career for many years, and I think you are the best actor that's ever drawn breath on this feeble Earth. You have made my life worthwhile.' He went on and on, and it was learned and well written – and it ended with, 'But of all the performances you've done, my favourite is *Son of Man*!' [Guffaws] He'd

got me confused with Colin Blakely! I'd got all excited for nothing. [Do you often get mistaken for other actors?] Oh, all the time. I get confused with Tom [Baker] a lot, of course. 'Hello, Tom! What you doing now, Tom?' So I say, 'I've changed my name, actually. It's Colin now.' But sometimes I let it go. I've signed autographs 'Tom Baker' before now, if I can't be arsed to correct people."

Do you have any fairly standard artist's requirements that could be blown out of all proportion by the tabloid press?

"This question presupposes that anyone gives a brass farthing what kind of requirements I have. I've never got famous enough for that. In fact, such was the contempt that the *Doctor Who* team held me in, they once festooned my entire dressing room with spider webs and fake spiders, because they knew that I was terrified of them!"

Have you ever stolen anything?

"Well, I've stolen the limelight from other actors! I suppose playing Maxil in *Arc of Infinity* [1983], I was stealing the audience's attention away from Peter [Davison]! I have on one occasion taken a bar of soap from a hotel, so I'm probably going to hell."

When was the last time you had a taste in your mouth that you couldn't quite place?

"I can hear you all sniggering. Well, I'm allergic to cheese. Cheese makes me violently sick, so I tend to avoid it. Every now and then, people who know perfectly well that I don't like cheese serve me some... well, either they forget that I'm allergic to cheese or they think, well, there's only a little bit in there. I'll try a mouthful and instantly feel unwell... but then I know that it's probably cheese that's making me feel sick, so that's not a very good answer, is it? The other thing I don't like – but I keep being offered – is jelly babies. There's something about the texture that makes me go, 'Blurgh!' Bless their hearts, little kids offer me jelly babies, even though it was Tom's Doctor who had them."

When was the last time you went too far?

"Some would say, every time I played Doctor Who! But I'll leave that for others to judge."

Do you have a favourite pair of pants?

"Does pants mean knickers? Yes, I do! For my first ever professional appearance on the stage, at the Cambridge Arts Theatre, on 13 April 1969, I wore a pair of Marks & Spencer paisley knickers... and then, for some reason, I considered them to be my lucky knickers. After that, I wore them on every first night. Over the years, they became a less attractive proposition – the elastic frayed and broke, they got torn and tattered... so I put them in my make-up box, and they went everywhere with me. And I've still got them in there, nearly 40 years later. [Are you kidding?] No, honestly, they're now this horrible little bit of material. [Do you take them on tour?]



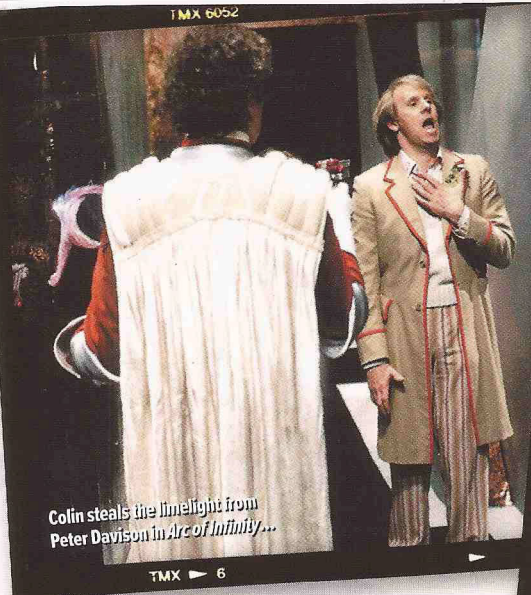
Yes... but not on stage. I used to go on with the knickers in my pocket, but I've moved on from there. I probably ought to chuck them away, but they're kind of part of me now. [Are you a boxers or briefs man, Colin?] That would be telling! Between you and me, I must have about 14 pairs of knickers, but it's the same three or four that I wear all the time."

Have we been visited by aliens yet?
"I suppose the cynic in me says that we haven't, but I'd like to think that we might have been. They took one look at us and went, 'Stuff that for a game of soldiers,' and legged it!"

Do you follow *Big Brother*?
"I followed the first two or three series, but I've lost interest now. I prefer *I'm a Celebrity... Get Me Out of Here*. [Would you ever appear on it?] The only reason I'd do it would be for the money, quite frankly. I wouldn't do it to 'boost my flagging career', like they all say. I did offer myself for that *Celebrity Stop Being Fat* thing – what was it called? *Celebrity Fit Club*! I'd have done that because there's a point to it: firstly, they pay you, presumably; secondly, I'd lose weight. It would have been a worthwhile thing to do. But I couldn't go eating eyeballs in the jungle."

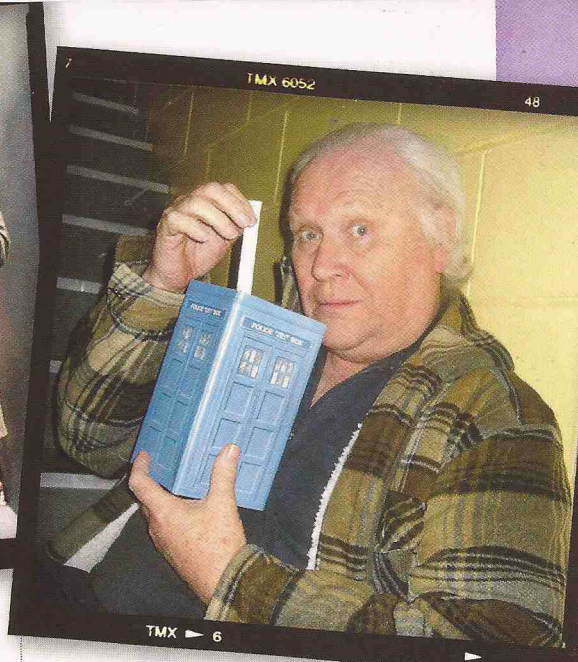
Who should play you in a movie of your life?
"My favourite actor is probably Gary Oldman. If he wanted to play me, I'd be very grateful. But it's more likely to be Christopher Biggins, isn't it?"

What's the best joke you know?
"I never remember jokes, but, well, there is one. It's my favourite joke."



I love it. I shall tell it to you now. It's set in a pub. The door opens, in comes a duck. The duck walks up to the bar and says, 'Could I have a pint of beer and a beef sandwich, please?' The landlord says, 'Good grief! We don't get many ducks in here. Um, what are you doing in these parts?' 'I'm working,' says the duck, 'on the building site across the road. I'm a plasterer. Is that all right with you?' 'Yeah, yeah, of course,' says the landlord. Over the next couple of weeks, the duck comes in every lunchtime, and they get to know each other, the duck and the landlord. Each day, the duck comes in and asks for a pint of beer and a beef sandwich...

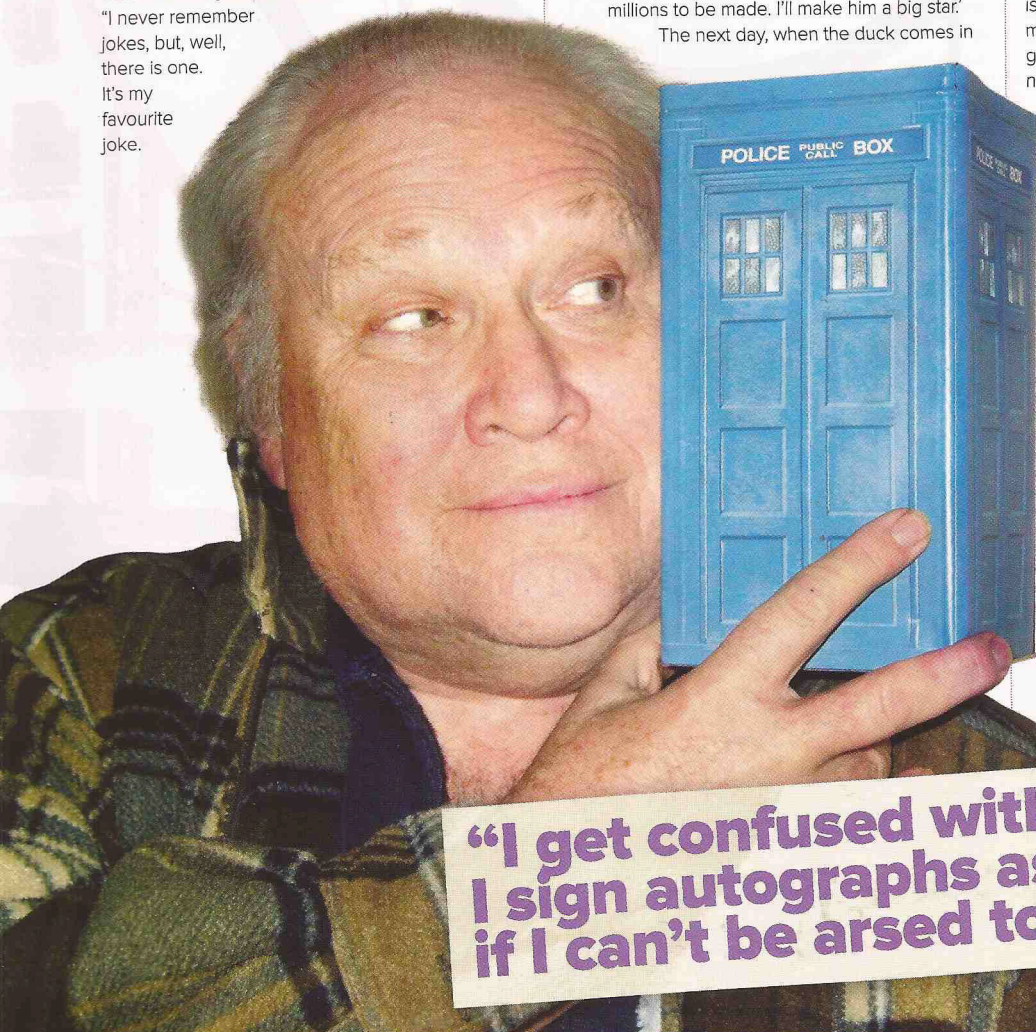
"One evening, this bloke comes into the pub. The landlord is chatting to him and he discovers that this bloke owns a circus. 'Boy, have I got someone for you,' the landlord says. 'There's this duck that comes in here every lunchtime. He can talk! A talking duck!' The circus owner says, 'Cor yeah! Next time he comes in, tell him there's millions to be made. I'll make him a big star.' The next day, when the duck comes in



for his pint of beer and beef sandwich, the landlord says, 'Listen, someone was in last night, a bloke who runs a circus. I told him about you and he's really interested. He'd like to take you on. He'll pay you much more than you're earning across the road.' 'Hang on,' says the duck, 'a circus?' 'Yeah.' 'That thing where animals run around and do tricks?' 'Yeah.' 'In a great big tent?' 'Yeah, that's right.' The duck goes, 'What do they want with a plasterer?' [Laughs hard]

Which part of your body would you most like to change?
"The bit between my head and my toes! Oh God, no, I'd like to change back my body to what it was 35 years ago. I'd like my stomach to be a six-pack... but that would look a bit ridiculous on me. I am what I am, really. [Are you about to break into song?] It's tempting, isn't it? The other thing I'd like to change is all those bits of me that have started to ache, like my knees and my back – the stuff that goes with getting older, which is a bloody nuisance. I make a noise now when I stand up, when I sit down, when I get out of the car..."

What are you most ashamed of having done?
"There was one occasion... look, I'm not going to name her, but I'd done a play with an actress who I'd not got on with and who... well, to be fair, nobody had. She was a complete cow. I decided that I wasn't going to be a hypocrite and go, 'Oh darling, it's been lovely working with you,' on the last night, so I disappeared sharpish to my dressing room after the final performance. I was covered in blood in the play, so I always had to shower to get clean... but then I heard her voice from down the corridor. 'Colin, Colin, are you in there?' So I turned off the light and hid behind the door! But I'd forgotten to lock it. 'Colin, Colin...?' She opened the door, stared into the darkness, and said, 'Um, Colin, I can see you in the mirror.' I was standing behind the door, stark naked, sopping wet... so I grabbed a towel and went, 'Oh darling, it's you! I'm so sorry, I thought it was somebody else.' And then I said, 'It's been so lovely working with you,' like a complete and total hypocrite. 'I am going to miss you.' I was quite ashamed of that."



"I get confused with Tom a lot... I sign autographs as 'Tom Baker' if I can't be arsed to correct people!"

Neverending Stories

A new series of *Doctor Who* audio adventures – as told by the Doctor's friends and companions! **David Darlington** found out more from some of the writers and the stars of *The Companion Chronicles*...

Writers Various **Audio Dramas** Big Finish **Price** £8.99 each
Starring Carole Ann Ford, Deborah Watling, Katy Manning, Louise Jameson, Jean Marsh, Sarah Sutton and more...

July saw the release of *Here There Be Monsters*, the first story in the third series of *The Companion Chronicles* – one of the most successful spin-off ranges from the regular audio *Doctor Who* adventures produced by Big Finish Productions. For the uninitiated, these are actually rather different from any other audio drama you may have experienced...
“*The Companion Chronicles* are a nice contrast to the regular monthly range,” says *The Companion Chronicles*’ new producer, David Richardson. “As opposed to being full-cast plays, these are monologues – or duologues! – read by a former regular *Doctor Who* cast member, with one guest actor reading in additional dialogue. This format allows us to really get inside those characters’ heads, and to explore eras of the programme that we can’t do in the main range because the actors who played the Doctors from those eras have, sadly, died. Both the range and the unique format have been very popular with the audience.”



Photo © Lisa Bowdman

Katy Manning is back playing Jo Grant for the first time in 35 years!

So, with this third series, is David looking to consolidate previous successes, or trying to push the boundaries of the format? “A bit of both,” he reckons. “I did come in with my own ideas – I feel very strongly that every one had to fit in *exactly* with the era of the show which it represents. *Here There Be Monsters*, for instance, is a Susan Foreman story. She was the Doctor’s very first companion, and I believed that story had to ‘feel’ black-and-white. In those days *Doctor Who* was much simpler, and I wanted this story to have that intimacy and that very specific atmosphere. More of an experiment, and one which I’m excited by, is that in January we’re tying together the *Companion Chronicles* and that month’s main range play. That month’s play is the start of our *Key2Time* mini-series, and the *Companion Chronicle* released alongside it is an adventure that happens off-screen with one of the characters from that play and [Seventh Doctor companion] Ace, played by Sophie Aldred. So that’s fun because it’s told from the perspective of later in the Doctor’s life – we’re crossing Doctors’ eras, without necessarily having them collide...”

What other rare and innovative treats does the current series have in store? “Well,” says David Richardson excitedly, “Katy Manning’s come back to play Jo Grant for us! It’s the first time she’s played Jo since 1973 – I think she had some reservations about

getting back into the character, but the thing about *The Companion Chronicles* is that she can play Jo as she is now and remember her as she was, and that new angle on it meant she was very happy to do it. She crops up in a script by Marc Platt called *The Doll of Death* – which is one of the most mind-boggling scripts I’ve read. There’s also an adventure for the Fifth Doctor coming up, and people might ask ‘Why, when you can do full-cast dramas with Peter Davison himself?’ – but in those we



Louise Jameson (Leela) with guest star David Warner.

don’t have the characters of Adric or Tegan to use because the actors aren’t available, so this gives us another way of exploring characters that we can’t in the main range. Our Fifth Doctor story is actually a prequel to *The Death Collectors*, which came out back in June. Having sat in the studio at the recording session for that, I thought that the Dar Traders, the monsters in the story, were a fantastic creation, so I got in contact with Stewart Sheargold and he’s written another story using them.”

“Writing *Here There Be Monsters* was a completely new experience for me,” explains Andy Lane, veteran *Doctor Who* novelist, of his first script for the audio range. “I wasn’t sure if I was writing a short story that would be narrated, or a ‘chamber piece’ audio play for two characters. In the end I went for a mixture of both. As to making the piece ‘evocative of the era’ – it’s actually easier to do that with a character’s ‘stream of consciousness’ than it would be with two or three characters talking. Their thoughts can conjure up all kinds of pictures in the listener’s mind, and I found I could ‘hear’ Susan’s voice as I wrote. It was my choice as to which other character I wanted to use as the extra voice – although I assumed that getting William Russell in to play Ian would have been going against the spirit of the idea! Ultimately I chose a character ▶



Producer David Richardson, Victoria actress Deborah Watling, director Nigel Fairs and guest voice Helen Goldwyn at the recording for this month’s release, *The Great Space Elevator*.

“Susan was the Doctor’s very first companion, and I felt that her story had to ‘feel’ black-and-white...”

Whatever happened to Susan?



The star of *Here There Be Monsters* is Carole Ann Ford, the 'unearthly child' of *Doctor Who*'s very first episode back in 1963. Is it tricky returning to a part she created 45 years ago? "No – very easy!" smiles Carole. "It's ingrained! At the time I didn't have many guidelines to follow, so I took bits of 'me' in creating the character anyway..." And although Carole has appeared in a few *Doctor Who* audio adventures in recent years, one can't help but suspect that this 'talking book' style of production requires a very different approach in terms of performance...?

"Yes," Carole confirms, "it's highly concentrated – and it's physically difficult. The throat is a very delicate mechanism, and

you have to put it in a certain place to get a certain voice. In order to play various different parts, you switch between characters and therefore put your throat in different places."

Carole finds herself playing a *Doctor Who* monster for the very first time as well: "Rostrom is supposed to be a vegetative creature, and he is described as having a voice 'coming from a rustling of leaves', so I tried for a raspy, throaty quality to start with. But Lisa [Bowerman], the director, quite rightly said my voice wouldn't last the recording day if I carried on like that! So it's ended up a bit deeper. But if I'm doing a conversation between Rostrom and my grandfather – the Doctor! – it's quite tricky to go from one to the other."

In sketching in the characters played by her regular co-stars from 1963, did Carole find herself doing impersonations of her fellow actors? "No – in fact, Lisa specifically didn't ask for a direct impersonation, they wanted it more as though I'm sitting here, telling a story to you 'here and now', and so allowing some nuances of the characters to emerge in my own voice. The way I do it is to have a mental image of Bill [Hartnell] as my grandfather – it's really a question of his inflections, his manner. It's the same with William Russell [Ian Chesterton], his rather heroic way of playing the part. And then Jackie [Hill, who played Barbara Wright] had a slight giggly crack in her voice every so often..."

Carole Ann Ford Photo © Lisa Bowerman

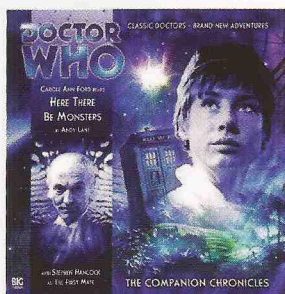
◀ who would have some of the same qualities as the Doctor, giving Susan someone to bounce off..."

Other writers seem to have taken slightly different approaches to this challenge. "I try to write the other character so that the actor has the freedom to play them however they wish," says Jonathan Morris, writer of *The Great Space Elevator*, the second play in this series. "The trick is to get the balance right so that your story is making the best possible use of the abilities of your two actors. Regarding the regular characters, I don't write expecting 'a perfect impersonation' from my lead actor, and try to do some of the work myself in terms of making the dialogue and description an 'impersonation' in itself; vocal tics, mannerisms and so forth. And having heard Frazer Hines' fantastic version of the Second Doctor in last year's story *Helicon Prime*, it would be silly not to make

"The expansion of this range gives us a lot more freedom to experiment..."

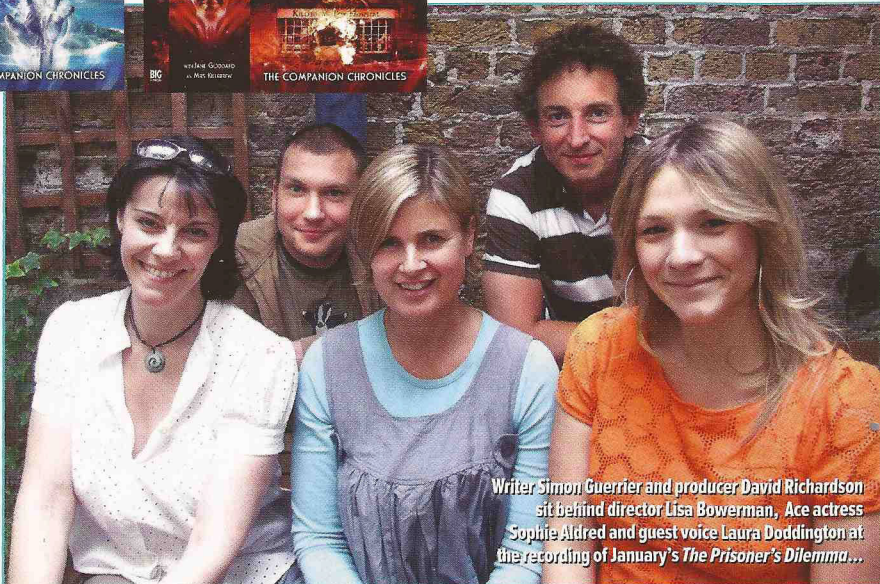
to feel in-keeping with the style of the show at the time. I'd come up with a rough idea for what's now the first episode of my upcoming story *The Prisoner's Dilemma*, because it was the backstory for the Zara character in the main range play *The Judgement of Isskar*. And there were various versions of that idea kicked around before David Richardson and I were happy with it as an outline. Once he suggested using Ace, I knew how to make it work!"

Mention of Ace brings us back to the development that the range is no longer restricting itself to just using companions of the first four Doctors. "*The Companion Chronicles* are now coming in series of 12," David Richardson explains, "so they're essentially becoming a monthly series. That expansion gives us a lot more freedom to experiment. The first few stories are adventures with the first four Doctors – but then it gets more experimental. There's even one being mooted which doesn't have any companions or Doctors in it at all, which is a tester to see how far we can stretch the format. We'll see what the response is to that, if it happens. The priority is to use the first four Doctors, as they're the ones that we don't cover elsewhere – but if an opportunity arises to do something with one of the later Doctors which seems worth doing, I'll definitely do it!" ▶▶▶



more use of that next time round." Does that suggest that writers are allowed to choose which companions they get to write for? "Well, I begged to get to write for Sara Kingdom," says Simon Guerrier, writer of the forthcoming *Home Truths*, featuring that short-lived companion, "and I cheered when David Richardson suggested I use Ace in my other story." Jonathan Morris goes further: "I'd only write for companions where I had a particular affection for their era. The way I go about that is to try to make the story feel authentic to its era in terms of tone, characters, and particularly dialogue. TV dialogue in the 1960s or 70s was written in quite a different way to how it's written now – it's more earnest, and often all about stating the obvious. 'Look, Doctor!'"

Does the uniqueness of the 'narrated duologue' format strongly affect how the writers actually develop their stories? Simon Guerrier thinks so. "The format dictates how you tell the story, but the ideas are meant



Writer Simon Guerrier and producer David Richardson sit behind director Lisa Bowerman, Ace actress Sophie Aldred and guest voice Laura Doddington at the recording of January's *The Prisoner's Dilemma*...

Photo © Lisa Bowerman

ORDERS OVER
£100 DELIVERED
POST FREE

MAXIMUM
POSTAGE IS £8

UK Mainland Only
Excludes
Pre-orders

GALAXY FOUR TORCHWOOD

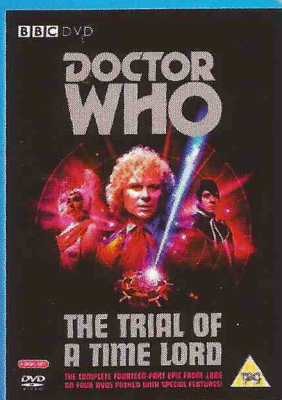
TORCHWOOD 5" ACTION FIGURES

5" articulated figures of
Captain Jack, Gwen,
Weevil, Cyberwoman.
Each with plinth. Due end Sept
Set of four £35.95 + £6 p&p



CLASSIC DALEK SET

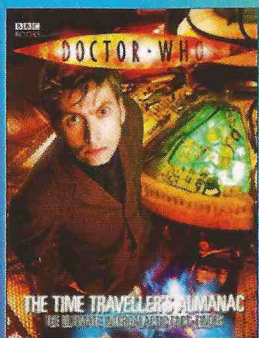
New from Character Options
A set of three 5" Classic Series Daleks
from Genesis of the Daleks, The Daleks
and Planet of the Daleks £18.99 + £4 p&p



THE TRIAL OF A TIME LORD DVD BOX

4 DVD box set with extras
including commentaries and
featurettes. Cert PG
£49.99 + £3 p&p

**THE TIME-TRAVELLER'S
ALMANAC**
The ultimate inter-galactic
fact finder. Due end Sept
Hardcover book 192 pages
£14.99 + £6 p&p



All 1 x CD
£8.99 + 90p p&p
Start a standing order
for POST FREE delivery

COMPANION CHRONICLES

New adventures in
time and space told
by one of the
Doctor's friends.

- 1: Here There Be Monsters
Read by Carole Ann Ford
 - 2: The Great Space Elevator
Read by Deborah Watling
 - 3: The Doll Of Death
Read by Katy Manning
- A new on-going
monthly series



THE DOCTOR'S SONIC SCREWDRIVER with MISS FOSTER'S SONIC PEN

Both devices feature light and
sound effects £10.99 + £3 p&p

SONTARAN STRATAGEM GIFT SET

Includes Donna Noble,
Sontarans Staal
and Skorr with
removable helmets and a
Sontaran Trooper with
non-removable helmet
£19.99 + £5 p&p



PEWTER TARDIS KEY

Pewter neck
pendant with chain
£14.99 + £2 p&p



FIRES OF POMPEII GIFT SET

With 8" Pyrovile Soldier
and 5" Roman Soldier
£16.99 + £5 p&p
(Due late Sept)



New Online Newsletter



Sign up for
Regular Merchandise Updates
New product Information
Exclusive Discounts

WE ARE CURRENTLY GIVING AWAY TO SUBSCRIBERS A
FREE TARDIS MOUSEMAT WITH CURRENT ORDERS OVER £40
Visit www.galaxy4.co.uk

ISSUE 2: SONIC SCREWDRIVER

Faithful 1:1 Scale Replica
Spring Loaded Body, Turned Aluminium



With Etched Brass
Plaque Featuring
Unique Edition Number

Displayed In Deluxe
Presentation Case
Due October

£150
POST FREE



www.galaxy4.co.uk 0114 2684976

493 GLOSSOP ROAD, SHEFFIELD S10 2QE

OFFICIAL DOCTOR WHO MERCHANDISE SUPPLIERS

Prices correct at time of going to press and subject to change. All items subject to P&P. Free Post Offers are UK only. Opening times 10-5 Mon-Fri and 10-4 Sat. Doctor Who copyright BBC
We accept VISA, MASTERCARD and SWITCH/MAESTRO. Cheques and Postal Orders payable to GALAXY 4. Minimum order value accepted is £9.98. Terms and conditions at www.galaxy4.co.uk

THE FACT OF FICTION

David Bailey takes a summer holiday to Shangri-La, South Wales, for a bit of relaxation, but it's gatecrashed by Delta and the Bannermen...



This story's terrific! The Doctor (Sylvester McCoy) and the Tollmaster (Ken Dodd) give Delta the thumbs up.

Delta and the Bannermen



Mel (Bonnie Langford) and the Doctor. Ready for adventure in Shangri-La!



Delta (Belinda Mayne) defends her people, the Chimerons.

“Love has never been known for its rationality...”

AH, DELTA AND THE BANNERMEN. If there was one thing Season 24, with its misplaced guest stars, drunken-plotting and ever-dwindling public support, did right, it was this story. It's not that it did anything that different to the stories that surround it: *Paradise Towers* was a shiny, tacky wannabe-epic about evil lurking under a sci-fi council estate, *Dragonfire* was a shiny, tacky wannabe-epic about evil lurking under a sci-fi shopping centre. *Delta* is, at first glance, easily as outlandish as either of those stories – but perhaps its one saving grace is that any shininess or tackiness is wiped away by the fact that it all happens outside, in a glorious British summer.

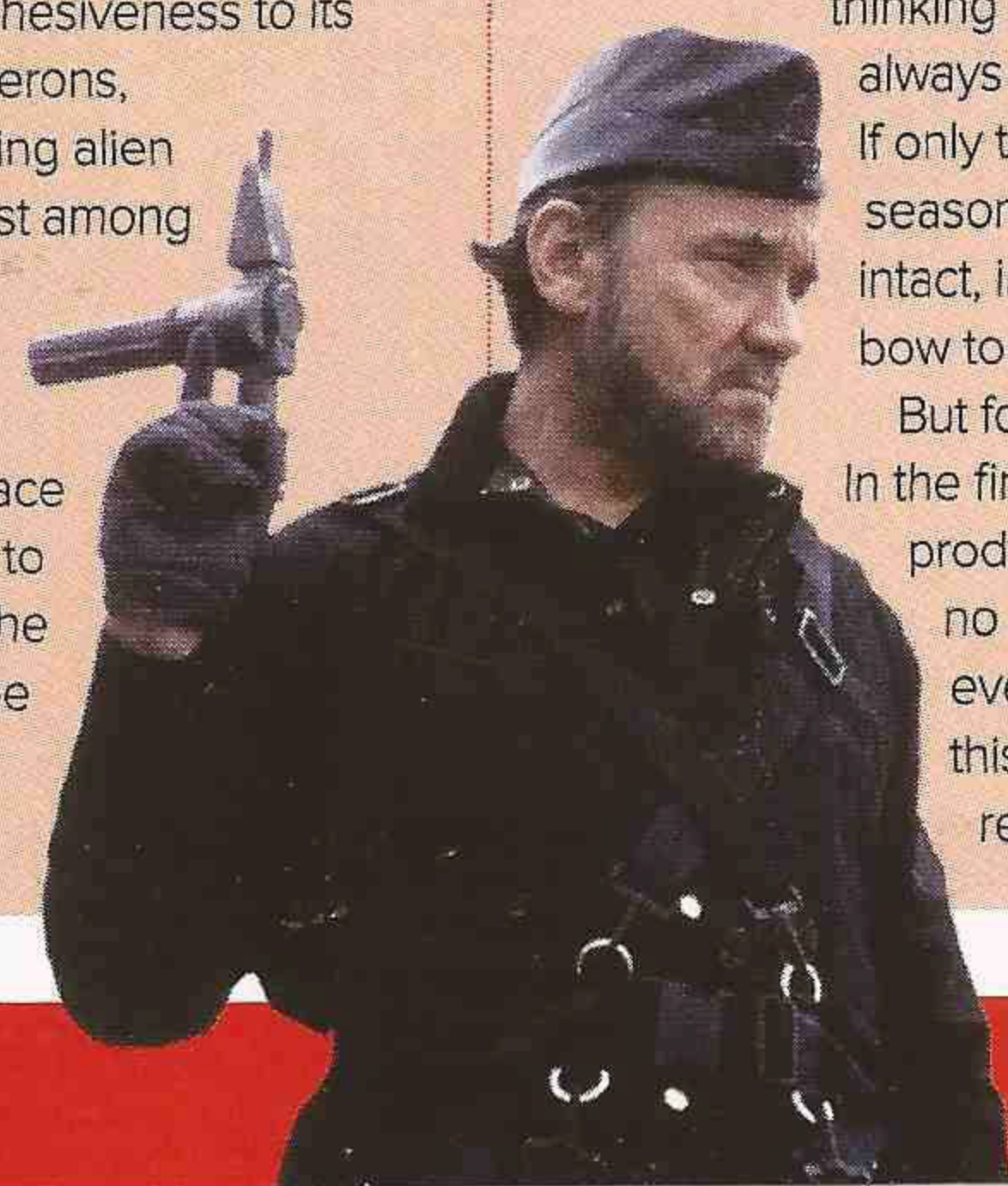
You can say 'the Beeb knows how to do period drama' a million times, but it doesn't make it any less true: here, they filmed something set in a holiday camp in a holiday camp, and kitted it all out with their typical, admirable attention to period detail. If you want a sense of how much better they were at Earth-bound period stuff, just look at the horrific Chimeron mask in the opening scenes – so bad, even producer John Nathan-Turner (he who let the Sixth

Doctor's costume see the light of day) was appalled. Shine the big, happy light of the sun on things – and couple it with a relatively trouble-free production (you'll notice the lack of 'behind the scenes' shenanigans as you read on) – and everything just falls into place.

And yet, there's something rotten at this story's core. This big, sunny runabout is the setting for the last stages of a genocidal interplanetary war – not exactly the cheeriest of subjects. A close reading of the story shows a remarkable cohesiveness to its backdrop of the fate of the Chimerons, and paints a picture of a convincing alien society. Somehow this all gets lost among the very Earthly concerns of the 1950s peppered throughout this story: all that rock 'n' roll music, and many nods to the Space Race. A valiant effort is mounted to try to pull it all together through the character of Goronwy and his bee metaphors, but genocide casts an inescapable shadow.

Gavrok's villainy does at least give the story a chance for the Doctor's basically pacifist nature to shine. He uses lots of quick-thinking and non-violent solutions, cobbling together answers out of everything from jars of honey, to pillowcases, to a ribbon from Mel's hair. When he sees Burton brandishing a sword, thrilled at the thought of fighting off the Bannermen, he says, "The weapon we're using will be a little more sophisticated." And that weapon is the Doctor's brain. Here, he's quick-thinking and never stopping for breath, always a step ahead of the baddies. If only the improvement of the two seasons that followed had kept that intact, instead of seeing the Doctor bow to his own genocidal whims.

But forget about the future for now. In the final analysis of the finished product, well, there should be no analysis. If *Doctor Who* was ever made purely to entertain, this story is it. Buckle up and get ready to rock 'n' roll...



PART ONE BROADCAST: 2 NOVEMBER 1987

On a distant alien world, a fierce group of warriors – the Bannermen, led by Gavrok (Don Henderson) – launch an attack on Delta (Belinda Mayne) and her people, the Chimerons. Delta tries to escape by stealing a Bannermen ship, but once aboard, she is ambushed by Gavrok. "You are the last survivor, but not for long!" With his last breath, Delta's ally shoots Gavrok, who stumbles out of the ship. Delta escapes, carrying with her a strange capsule.

Although the scripts for the story were originally written under the title *Delta and the Bannermen*, the working title was later changed to *Flight of the Chimeron*. It remained as that for a couple of months, before reverting back to the original – the production team decided that *Delta and the Bannermen* was a fitting echo of 1950s band names, such as Tommy Steele and the Steelmen or Bill Haley and the Comets.

The novelisation describes Delta's homeworld of Chimeria as 'the Garden Planet of the Universe'. While this might be hard to square with the barren quarry in which the opening scenes take place, bear in mind that the Bannermen have ravaged the world and its people in a genocidal war.

The TARDIS materialises at Tollport G715. Warily, the Doctor and Mel investigate – only to be confronted by the Tollmaster (Ken Dodd), who announces that they are

the ten billionth customer. Their grand prize is a week's holiday in Disneyland in 1959 – "the rock and roll years."

This scene marks the first appearance of the Seventh Doctor's signature umbrella, with a bright red question mark for a handle made by effects contractor Stan Mitchell. The cheap shorthand of 'question mark = mystery man' was first incorporated into the Doctor's costume way back in 1980, at the behest of the then-new producer John Nathan-Turner: but at least its first use was (relatively) subtle, appearing as two small question marks on the Fourth Doctor's shirt collars. By the time the Seventh Doctor rolled around and picked his costume in *Time and the Rani* (1987), two stories previously, it had arguably got out of hand: now the Doctor sported a knitted tank-top covered with the things! With the production team evidently deciding you could never have too much of a good thing, the umbrella was added, too.

Judging from his expression and behaviour on leaving the TARDIS, it seems that the Doctor has never seen a Tollport before, which might at first seem

‘When Ken Dodd got the part of the Tollmaster, he even brought along his own kazoo!’

Somewhere deep in the sunny Welsh countryside, Hawk (Morgan Deare) and Weismuller (Stubby Kaye) drive their car up to a police box. Opening the cabinet on its door, Weismuller uses the phone to call the White House in the US. He is told that the US have launched an artificial satellite, and that it is their job to track it.

A different introduction for Weismuller and Hawk was originally filmed, but never made it to the finished version. The two agents picked up a film canister containing an important message from Washington, which would then lead into this scene, with the agents looking for a phone to contact their superiors.

Stubby Kaye was a famous American comic actor, who made his name as Nicely-Nicely Johnson in first

THE FACT OF FICTION

» The great Space Race...

THE INCLUSION OF WEISMULLER AND HAWK'S mission is a clear echo of the late-1950s concern about the Space Race, the not-so-subtle battle between the USA and Russia to see who could capitalise on space exploration the fastest. The Race was sparked off in 1957, with the launch of Russian satellite *Sputnik 1* (the design of which was the basis for the satellite in *Delta and the Bannermen*), and by 1959, both countries had placed a number of artificial

devices (and one short-lived dog) in orbit. It might seem odd at first to see the bumbling Hawk and Weismuller put in charge of tracking such an important piece of technology – but then, you also have to wonder what the agents were doing in Wales in the first place. Their readiness to work would seem to suggest that they're not there on holiday. Maybe the satellite's orbital path was such



Sputnik 1.

that it could only be reliably detected from Wales. Certainly, much of the science of the Space Race was performed in a frantic rush, so it's easy to believe getting the satellite up into space quickly was more important than planning a more sensible, and easily trackable from the US, orbital path for it.

the stage version, then the movie, of the musical *Guy and Dolls*. (He kept the *Doctor Who* crew entertained during filming by bursting into song at the slightest provocation.) He and Morgan Deare both had roles in the movie *Who Framed Roger Rabbit?* (1988): Deare played the Editor and the voice of a Gorilla, while Kaye played murder victim Marvin K Acme.

● Weismuller says that he is "speaking from Wales, in England." This is an obvious nod to stereotypical US tourists and their misunderstanding of the relationship between Great Britain and its constituent countries.

The Doctor and Mel discover that they are to join a scheduled Navarino tour. The Navarinos pass through a transformation arch, each one taking human form. Even their spaceship is disguised, as an old holiday coach. The Doctor notices that the tour is run by Nostalgia Trips – "the most notorious travel firm in the Five Galaxies". He leaves Mel to take the bus, while he will follow on in the TARDIS.

● The one Navarino we see in its natural form here is precisely as the Doctor describes: "squat, wrinkly, purple..." But in the original script, the Doctor described them quite differently, as "squat, hairy beings which resemble artichokes".

● It's interesting to note here that the Navarinos have the ability to travel in time: indeed, Murray confirms

he often does "the 1950s run." While we've seen non-Time Lords with this capacity before (Magnus Greel in *The Talons of Weng-Chiang*, for example, or the Daleks, many times since *The Chase*), it's generally seen as something that the Time Lords would rather other races didn't have – just look at the lengths to which the Doctor (both of him) goes to make sure the Sontarans don't develop their own time machine in *The Two Doctors* (1985). Maybe it's because the Navarinos use their time travel capability for nothing more than harmless (with the odd exception – such as the incident with 'the Glass-Eaters of Trall') tourism that the Time Lords leave them alone.

In fact, this is the supposition in Virgin Books' *New Adventures* novel *Return of the Living Dad* (1996), in which the Time Lords let the Navarinos keep using their time-travel technology in their largely frivolous fashion, but tax them heavily for it.

Gavrok and the Bannermen pursue Delta's ship to the Tollport, just as the Nostalgia Trips bus is about to leave. Delta dashes onto the bus, narrowly evading her pursuers.

● We hear the strains of *Rock Around the Clock* as the bus takes off, but it's not the famous Bill Haley version.

To dodge any crippling royalty payments, it was decided

Mel judges the 1987 "Who can pull the silliest face?" competition between the Doctor and the Tollmaster.

that all songs used in *Delta and the Bannermen* would be rerecorded by the story's 'house band' – actor David Kinder, who played Billy, and the Lorells, vocalists Tracey and Jodie Wilson, backed by Keff McCulloch (who also provided the incidental music).

Back on Earth, Hawk and Weismuller rig up a radio receiver to detect signals from the satellite. "All I get is something called *Housewives' Choice*."

● *Housewives' Choice* was a radio show on the BBC Light Programme (back in the days before Radios 1 or 2), which played music for the nation's stuck-at-home women. This hugely popular programme ran from 1946 until 1967.

As the bus continues its journey, the American satellite swoops through space. As Murray (Johnny Dennis) tries to strike up conversation with Delta, the coach collides with the satellite, sending it careening out of control.

● A number of the passengers were named in the original script: Adlon, Bollit, Crovassi, Diptek, Ethnon, Frag, Gil, Herret and Jaxos. Some of these names survive only on the end credits for the episodes.

Outside the police box, as Hawk and Weismuller argue about whether to call their superiors for the coordinates of the satellite, the phone rings with news: "The satellite has gone haywire," Weismuller reports, "and the scientists think it's going to fall to earth somewhere around here!"

● How convenient! But, if we stick to the supposition that its orbit sees it regularly pass over Wales, maybe not all that surprising. But this dialogue raises another question: if the US scientists are detecting a signal from the satellite (enough to know both that it's 'gone haywire' and that it's going to crash in Wales), why do they need Hawk and Weismuller to track the satellite at all? Maybe the US team need to know that the satellite's signal is detectable a long way away from its home base: which would be only reasonable, given some of the military motivations (such as long-range espionage) behind the Space Race.

The Doctor stabilises the coach, bringing it to land – clumsily, in the middle of a flowerbed – outside the Shangri-La holiday camp in Wales. Murray decides they should stay at the holiday camp, while he makes repairs.

● That poor flowerbed. The Majestic Holiday Camp in Barry Island was used as this story's Shangri-La holiday camp, with the 'Shangri-La' sign erected over the real camp's tradesmen's entrance. The fake entrance gate was also set up near a traffic roundabout, specifically to film this scene. The local

council was a little apprehensive about the BBC destroying the roundabout's floral centrepiece, so the team went to great lengths to make sure the display was replanted after filming.

● The 'real' Shangri-La was originally dreamt up by writer James Hilton, in his novel *Lost Horizon* (1933). Based on the Buddhist kingdom of Shambhala, it is a place of perfect happiness, a utopia blissfully cut off from the outside world – making it a pleasingly ironic name for the ramshackle holiday camp in this story.

● This setting – not to mention Shangri-La's yellow-coated staff – inspired the crew to refer to this story as 'Who-de-Who' during filming, a play on *Hi-de-Hi*, the BBC sitcom set at Maplins holiday camp.

As they enter the camp, they are greeted by Burton (Richard Davies) and shown to their chalets. Mel and Delta are shown to the room they will share. However, Delta's arrival seems to have drawn some attention: another of the Navarino tourists, Keillor (Brian Hibbard) seems to have his eye on her, while camp mechanic Billy's (David Kinder) interest is also piqued. Mel tries to get her roommate to open up to her, but without much luck.

● The sinister Keillor is only named on credits, never within the dialogue of the episodes. Brian Hibbard was one of the original members of the capella group The Flying Pickets; his acting career went from strength to strength following *Delta and the Bannermen*, seeing him take roles in *Coronation Street* and *Emmerdale*, and even winning a BAFTA Cymru award in 2006 for his role in the film *Little White Lies*.

Outside, Billy and the Doctor help Murray with the damaged coach. Its engine needs a replacement quartz crystal, so the Doctor fetches one from the TARDIS. As they are swapping the crystals over, Ray (Sara Griffiths) arrives and offers to help. Murray accidentally smashes the new crystal, so the Doctor suggests he grow a new one. The tourists will have to stay at Shangri-La for another day, before a new repair can be attempted.

● Sara Griffiths very nearly didn't get to play the role of Ray. In auditions, the part went to Lynn Gardner – but while practising riding a scooter for her scenes in the story, she fell off and badly injured herself, ending up in hospital. So, with Lynn unavailable for filming, the part went to Griffiths. Just to complicate things further, the characters of Ray and Ace, from the following story, *Dragonfire* (1987), were both considered to be potential next-companion material. Sophie Aldred, an accomplished motorbike rider (who might not have fallen off one while preparing for the role) was originally called in to audition for the part of



The cast rehearses a scene by the TARDIS, with Sylvester McCoy wearing his glasses.

'The Navarinos can travel in time – one of the few races we've seen to have this ability.'

Ray. When it was decided that Ace would become the new companion, Chris Clough (director of *Delta and Dragonfire*), gave that role to Aldred, and cast Gardner as Ray – later to be replaced by Griffiths. And then, once she was able to work again, he called Gardner back to provide Iceworld's tannoy voice in *Dragonfire*.

● Ray's goodbye in this scene – "See you later, alligator!" – is a reference to the 1956 hit song of the same title by Bill Haley.

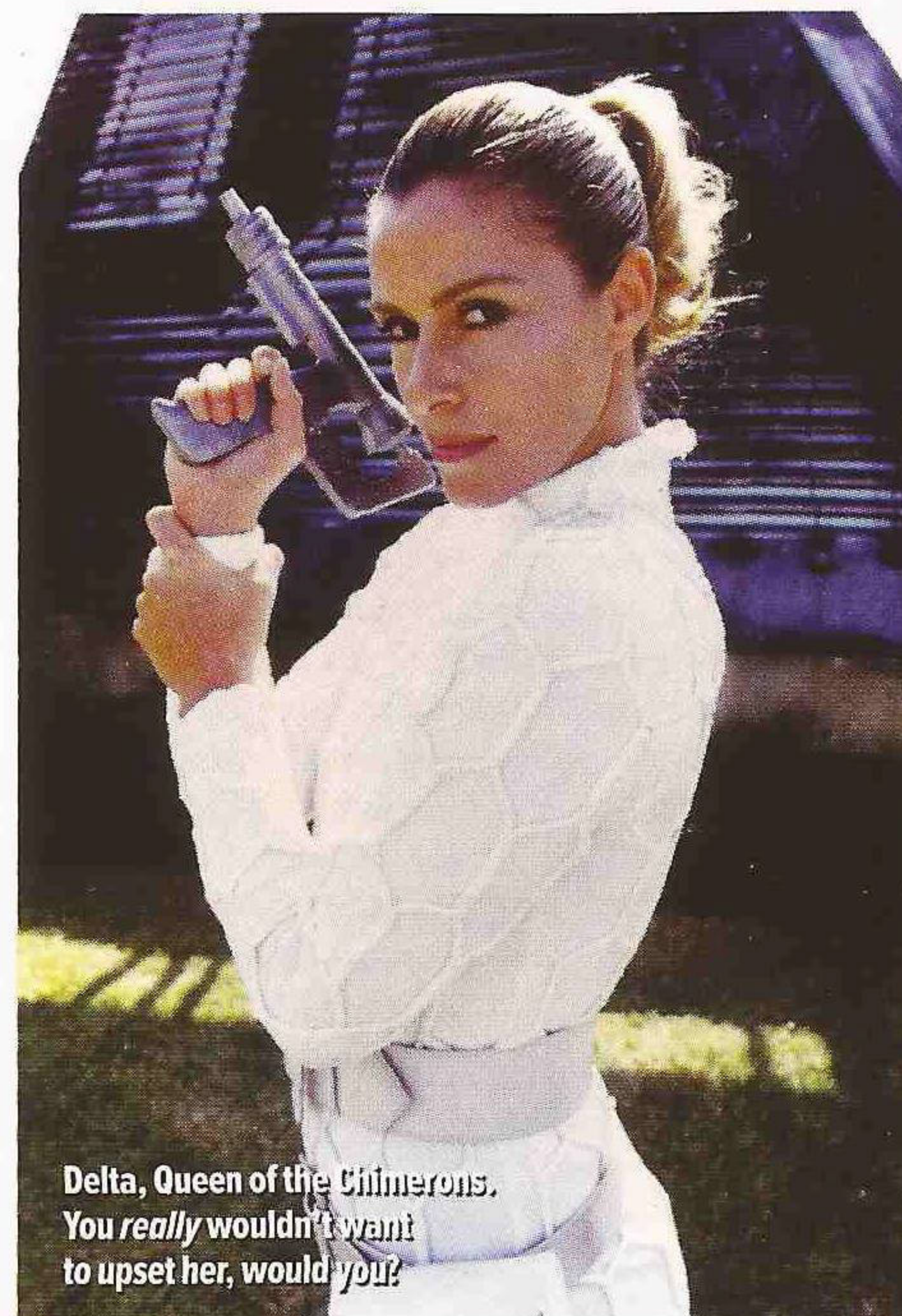
The dinner gong rings, panicking Delta, who pulls a gun. Mel makes her excuses and leaves to get something to eat. Sure that she is now alone, Delta opens the capsule to reveal a strange, silvery sphere.

At the Tollgate, Gavrok threatens the Tollmaster, demanding to know where the Nostalgia Trips coach is. Reluctantly, the Tollmaster reveals their destination, but explains that the collision with the satellite sent them off course, so he doesn't know where they ended up. Killing the Tollmaster before he leaves, Gavrok departs for Earth.

In the dining hall, the Doctor and Mel discuss Delta. He has his suspicions about who she might be and that she might be in danger. At that evening's dance, Billy sings with the band, the Lorells, as the Navarinos join the celebrating tourists. Ray wants to be near Billy, on whom she obviously has a crush. But Billy seems more interested in Delta, dedicating a romantic song to her.

● The Lorells – Tracey Wilson and Jodie Wilson – were Keff McCulloch's fiancée and her sister. Here, they sing *Singing the Blues* (the most famous version in the UK being Tommy Steele's 1957 Number One), *Why Do Fools Fall in Love?* (1956, by Frankie Lyman and the Teenagers) and *Mr Sandman* (a hit in 1954 for both The Chordettes and The Four Aces... Looking back, these were complicated times for popular music, with songs recorded by any number of artists within months of each other – but they could teach us a thing or two about recycling).

The Doctor slips out of the dance, following Delta, who is leaving in a hurry. But as he follows her, he hears the



Delta, Queen of the Chimerons. You really wouldn't want to upset her, would you?

sound of crying – it's the heartbroken Ray, who's hiding out in the linen store. As the Doctor tries to console her, they hear a sound and hide.

● To try to cheer her up, the Doctor tells Ray: "There's many a slap 'twixt a cup and a lap." The Seventh Doctor has been mangling old sayings since his regeneration in *Time and the Rani*, and he's not done yet, with a couple more to come this story: "There's more to this than we can fry," and the painfully twisted "All haste and no speed makes Jill a dull girl."

Keillor emerges from the shadows and contacts Gavrok, seeking the reward for finding "the Chimeron queen." The Doctor sneezes, alerting Keillor to their presence.

Formidable agents Weismuller (Stubby Kaye) and Hawk (Morgan Deare) – on a mission for the good ol' Uncle Sam.



Recording the scene where Burton (Richard Davies) is told that that Ray (Sarah Griffiths) and the Doctor are *not* happy campers!

◆ In the novelisation, there is a priceless typo which sees the Doctor 'peeing' over the piles of linen at the bounty hunter, instead of the far less messy 'peering'. (This wasn't the only typo to plague this book: the first edition proudly displays the rather less threatening title 'Delta and the Bannerman' on its spine.)

In their chalet, Delta thanks Mel for the kindness she has shown her, and for lending her a dress for the dance. Just as Delta finally starts to open up to her new friend, the silver sphere cracks open, revealing a slimy green creature inside. Mel screams the place down...

● Perhaps the only explanation for Mel's sometimes alarming wardrobe is that it all comes from the TARDIS. (Because we never meet Mel before she is travelling with the Doctor, thanks to the time-bending antics of her debut in *The Trial of a Time Lord* (1986), we never see if puffball shoulders, peach-striped romper suits and yellow polka dotted nightmares are just some of the usual outfits for her day-to-day life on Earth.) Maybe, then, the 'space clothes' on board the TARDIS are clever enough to magically change size depending on who is wearing them: there's certainly no other way to explain how Mel can have leant Delta a dress, despite the latter woman being much taller and nowhere near as petite.

"What an unexpected bonus," the bounty hunter says, recognising the Doctor. "You're the traveller in time they

'Could Goronwy's bees be alien bees from Melissa Majoria, as mentioned in *The Stolen Earth*?'

call the Doctor. Your death will make me richer still." The Doctor tries to persuade his adversary to let Ray go – but he replies that killing isn't something he only does for money – "It's also something I enjoy..."

» PART TWO BROADCAST: 9 NOVEMBER 1987

To avoid having to pay the bounty hunter, Gavrok sends a powerful signal back along the transmission signal, triggering an explosion that kills him. The Doctor and Ray are knocked unconscious in the blast.

While Delta cradles the newborn creature, Billy walks into her chalet. Realising that she must come clean to this handsome earthling, Delta fills Billy in on her situation.

The next morning, at a farmhouse nearby, beekeeper Goronwy (Hugh Lloyd) tends to his apiary. Hawk and Weismuller hop out of their car to ask him if he's seen "anything weird fall out of the sky."

● "I've seen many things fall out of the sky," Goronwy says, "but nothing which could be described as weird." This seems an odd thing to say: surely it's quite weird for *anything* to fall out of the sky. Unless 'weird' is a

relative term... "There are strange lights in the sky all the time," he adds, taking it all in his stride. "Low, pulsing lights on occasions, and low shooting stars." Goronwy's strange behaviour has been the source of much fan speculation since the broadcast of this story, with some even suggesting he could be a Time Lord. But some recent evidence has popped up which could offer a different explanation. "I shall ask my bees," he says. "They know everything that happens." Could these be the same alien bees from Melissa Majoria, mentioned in *The Stolen Earth* (2008)? More evidence of the bees' otherworldly nature is to come...

Billy and Delta have been talking through the night. Only a few hours have passed, and already the baby has grown to the size of a human toddler. Delta explains that she is "the last Chimeron queen," and that her planet is "in the grip of the invaders, my people are dead." They hop on Billy's motorcycle and head off into the countryside.

● What exactly have the Chimerons done to deserve total annihilation? Why is Gavrok so keen to hunt them to extinction? The easiest answer is that Gavrok is simply a genocidal maniac – and there's no evidence in the story to counter this. The Bannermen just picked a fight with the Chimerons and are determined to finish the job. This 'genocide' of the Chimerons opens up a can of worms, though, as we shall see...

The sound of the motorbike driving off rouses the Doctor, who helps to revive Ray. The Doctor finds the bounty hunter's shoes, and explains to Ray what happened to him – before realising that an invasion of Shangri-La is coming, and that he must rush to warn everyone.

● "And this is all that's left of him?" asks Ray, holding one of Keillor's blue suede shoes – a cheeky homage to Elvis Presley's 1956 hit single *Blue Suede Shoes*.

● The Doctor describes Keillor's fate as "a poignant reminder that violence always rebounds upon itself."

» Wanted – dead or alive!

"YOUR DEATH WILL MAKE ME RICHER STILL," says the alien bounty hunter to the Doctor. But who would want the Doctor dead so badly that they'd set a bounty on him? The list is, of course, endless. While many of the Doctor's adversaries (the Master, for example) would be happier to do the killing themselves, there are many more who just want him out of the way at any cost: the Daleks (whose plans are always foiled by the Doctor), the Sontarans (whose plans are always foiled by the Doctor), the Cybermen

(whose plans... you get the idea). What's more interesting, though, is the speed with which Keillor recognises the Doctor. Has the bounty therefore been set by someone who has only met the Seventh Doctor, and so has posted his description (or some sort of space photofit), thinking that is the only face he could wear? There is another possibility, however. It's a reasonable assumption that Keillor is a Navarino. Perhaps, because of



their constant dealings with them, Navarinos have the ability to recognise a Time Lord when they see one – and, moreso, to identify a particular

Time Lord, no matter what regeneration he or she might be in. If Gallifrey sends Time Lord 'tax collectors' to Navaro (if *Return of the Living Dad* is to be believed), surely it would only be sensible for Navarinos to have this ability – they wouldn't want to pay the wrong man, after all.



The enigmatic Goronwy (Hugh Lloyd). There's lovely!

Fair enough – and in fitting with this story's healthy love of pacifism – but where is that ethic when the Doctor eradicates Skaro forever, just two stories later in *Remembrance of the Daleks* (1988)?

As camp announcer Vinny (Martyn Geraint) sings a wake-up song, the Doctor and Ray rush to find Mel. He sends Mel to wake Murray and get the Navarinos to safety.

- Vinny sings "When the Red, Red, Robin comes Bob, Bob, Bobbin' Along" which was recorded by a number of artists, including Al Jolson and, in 1953, Doris Day.

While the Doctor frantically tries to convince the sceptical Burton of the imminent danger, Mel wakes Murray and explains that the Bannermen war fleet is on its way.

- Murray comes to the door of his chalet carrying a copy of the comic he has been reading: the *Eagle*. Established in 1950, and running until 1994, the *Eagle* is probably most famous for introducing the world to the sci-fi hero *Dan Dare*, *Pilot of the Future*.

"It's called a TARDIS," the Doctor explains, as an amazed Burton emerges from the bigger-on-the-inside police box. "An acronym for Time And Relative Dimensions in Space." Now convinced, Burton helps the Doctor to evacuate the camp. Murray also persuades the Navarinos to leave.

- In *Doctor Who*'s first 26 years, the acronym 'TARDIS' was given the above breakdown far more often than the original one heard in *An Unearthly Child* (1963): where 'Dimensions' is 'Dimension'.
- The original script featured a scene inside the TARDIS here, with the Doctor and Mel showing Burton and Ray the ship's cavernous interior and explaining the function (or lack thereof) of the chameleon circuit. *Delta and the Bannermen* was almost entirely filmed on location, with just a few scenes recorded as part of the studio time for the following story, *Dragonfire*. For this scene to be filmed, the production team would have had to re-hire Griffiths and Davies to reprise their roles, which was judged to be an expense too far.

The crystal to repair the coach's engine is almost ready, so the Doctor hands it to Murray before leaving with Ray on her scooter, to find Delta.

At the romantic lakeside spot where Billy has taken Delta, the Chimeron child (who has grown even more) is singing, making an eerie sound. "It's partly a song," Delta explains, "and partly a defence mechanism."

Burton clears the campers from Shangri-La, and Murray tells Mel that he's "trying to use mind power to make [the crystal] grow faster, but I haven't had much luck."

- Are Navarinos psychic? This may help explain how Keillor earlier recognised the Doctor, despite the Time Lord's ability to change his face.



Chris Clough (wearing the cap) directs the scene in which Billy (David Kinder) takes Delta for a ride.

The Doctor and Ray find some motorcycle tracks, and follow them to find Billy, Delta, and the ever-growing child. The Doctor warns them of the Bannermen, and all five of them race back to the camp.

- The music playing while the Doctor races to find Delta is *The Devil's Gallop*, which was made famous by the BBC as the theme to the radio series *Dick Barton – Special Agent*.

- Delta is justly protective of the Chimeron child, explaining that "if I can get the hatchling safely to the brood planet, then I can take my case to judgment. They will then send an expeditionary force to get rid of Gavrok and his Bannermen." So, if Delta and the child are the only surviving members of the Chimeron race, what is this 'brood planet'? It cannot be the home world of her own people, as the assumption is that everyone there was annihilated – and for there to be 'judgment', there must be judges to carry it out!

Later, we learn that Delta hopes to charge Gavrok with genocide (the Doctor tells him as much in their tense confrontation at the end of this episode), so – with the two exceptions who have escaped to Earth – it's reasonable to assume that the Chimerons must be extinct. When Mel lies to him that Delta has been killed, Gavrok's triumphant cry of "The Chimerons are finished!" would seem to support this, too.

The metaphor of the Chimerons as bees might offer a way out of this paradox. Maybe the Chimerons are just one 'hive', or colony, of a wider collection of similar alien species all under the government of a ruling 'brood planet'. If you killed off the bees in one hive, and even eliminated its queen, there would still be plenty of other bees buzzing around.

» FURTHER INFO

VIDEO



COMPANY
BBC Video
YEAR 2001
CAT NO
BBCV 7131

AVAILABILITY Deleted

NOVELISATION



COMPANY WH
Allen & Co PLC/
Target Books
YEAR 1989
BOOK NO 135

AUTHOR Malcolm Kohll
AVAILABILITY Out of print

The Bannermen ship lands near to Hawk and Weismuller's camp, and the fierce troopers emerge. Gavrok commands the agents to tell him the location of Delta. Of course, the men have no idea what he's talking about. He leaves two Bannermen to guard Hawk and Weismuller, and sets off to find Delta himself.

- The Bannermen destroy the agents' radio. "Hey!" says Weismuller. "That's the property of Uncle Sam." Uncle Sam – commonly portrayed with a long white beard and a stern, patrician stare (and a penchant for pointing at YOU) – is the national personification of the good ole US of A. The original Uncle Sam is thought to be Sam Wilson, the owner of a meat-packing firm, which shipped barrels of meat to troops during the War of 1812.

The soldiers joked that the 'US' stamped on the barrels stood for 'Uncle Sam'.

With the coach's engine now repaired, Murray prepares to leave, but he is reluctant to go without Delta. But Mel puts his mind at ease, explaining that she and the Doctor can bring her along in the TARDIS.

- As he boards the coach, Murray once more uses "see you later, alligator!" as a farewell. A chipper Mel responds with the song's next line: "In a while, crocodile!" Such light-hearted camaraderie is rather undercut by the next scene...

The coach fires up its engines and is about to take off when the Bannermen arrive, guns blazing. They fire on the coach, which explodes in a cloud of smoke, leaving behind no trace – and no survivors. Gavrok looms ▶



The ruthless Gavrok (Don Henderson) and his band of evil Bannermen. Boo! Hiss!

» Where else have I seen...?

DON HENDERSON



(1932-1997) Gavrok
TV appearances include
The Protectors,
Disappearing Trick
(1972) as Walters;
Softly Softly; *The*
Loudmouth (1973) as Thompson, and *High*
Life (1975) as McKay; *Poldark* (1975) as Tom
Carne; *The XYY Man* (1976-1977) as DS George
Bulman; *Strangers* (1978-1982) as DCI George
Bulman; *Dempsey & Makepeace* (1986) as
Dan; *Bulman* (1985-1987) as George Bulman;
Knights of God (1987) as Colley; *Dramarama*;
Now You See Them (1988) as The Great

Callisto; *Cracker: The Mad Woman in the Attic*
(1993) as Mr Hennessy Senior; *Red Dwarf*;
Beyond a Joke (1997) as Rogue Simulant
Film appearances include *Star Wars* (1977) as
General Taggi

RICHARD DAVIES



Burton
TV appearances
include *Out of the*
Unknown: The Midas
Plague (1965) as First
rebel; *The Saint: The*
Fiction Makers (part 1) (1968) as Reporter;
Softly, Softly: The Key (1966) as Mechanic;

Conspiracy – Part 1: To Rob (1966) as
Pugh; *Please Sir* (1968-1972) as Jenkins;
Coronation Street (1974) as Idris Hopkins;
Faulty Towers: The Kipper and the Corpse
(1979) as Mr White.

HUGH LLOYD



(1923-2008) Goronwy
TV appearances include
Hancock's Half Hour
(1957-61) as various;
Hugh and I (1962) as
himself; *The Gnomes*
of Dulwich (1969) as Small; *Doc Martin*;
Aromatherapy (2005) as Vernon Cooke

house, to meet with everyone there, she must have just run across them! Given also that the two Bannermen intercept the Doctor as he is driving between the camp and Goronwy's house – and that they are only on foot – the field where they hold Hawk and Weismuller can't be too far from the main road between the two places.

The Doctor, Mel and Burton whiz down a country lane, when the two Bannermen emerge and open fire, leaving a 'tracker dart' stuck to the motorbike's sidecar.

Ray joins Delta, Billy and Goronwy at the old man's house, bringing with her Hawk and Weismuller. While no one is looking, Billy swipes a few syringes full of the Chimeron food.

● This food was called 'Nutrex' in the original script.

Gavrok tracks the signal from the Doctor's motorcycle, and commands one of his men to place a sonic cone on the TARDIS' roof. He throws a stick towards the TARDIS to test the cone, and it explodes in a shower of sparks.

The Doctor tears through a field full of cows in an effort to lose his pursuers. He stops for a moment to borrow a length of ribbon from Mel's hair, before driving on to Goronwy's house. He asks for some of Goronwy's honey, and prepares to make his final move...

● "Ray tells me you've got some honey stored," the Doctor says to Goronwy. Does she? When did she do this? Maybe this happened in the same unseen exchange where she said to him, "I'm just off to Goronwy's – him with all that honey stored. I'll be passing by that old field, the one that'd be a great place to hide a couple of prisoners. There's lovely."

The two Bannermen close in on Delta at Goronwy's house – just as she notices that some of her food is missing. As the Bannermen are about to open fire, the Chimeron child senses something and – glowing green, and with a final burst of growth – she screams a piercing note of warning. The windows of the house shatter, and the Bannermen writhe in pain. Delta opens fire on the intruders, killing one and sending one running for cover.

As the Bannermen ship lands nearby, the Doctor switches on the radio, then borrows Delta's scarf, which he leaves lying under the barn door. The whole gang, led by the Doctor on Ray's scooter, then set off for Shangri-La.

● The radio plays *That'll Be the Day*, a 1957 hit for Buddy Holly.

Gavrok and the Bannermen follow the tracker beacon signal, but find it hanging from a ribbon around a goat's neck. The escaped Bannerman runs up to Gavrok and reveals that he has found Delta. The Bannermen approach Goronwy's house, and the radio blaring from the window

convinces Gavrok that his prey is still inside. They open fire on the house, before realising that the radio is a trick.

over Mel, asking if Delta was among those killed on the coach. Thinking fast, she tells him that she was.

● This horrific loss of life is barely mentioned again in the story – and, one supposes, set against the backdrop of the genocide perpetrated against the Chimerons, the deaths of a few Navarino tourists is hardly much to cry about. But it's another black mark on Nostalgia Trips' battered reputation...

The Doctor and company arrive back at the camp, and a furious Gavrok orders his men to open fire. They turn tail and ride to safety, while Gavrok takes Mel and Murray hostage. In a nearby country lane, the Doctor and company regroup. Delta picks up a signal on the antennae behind her ears, pinpointing it to a location down the road. "There's nothing down there," says Billy, "except old Goronwy's place." When Billy explains that he keeps bees, Delta says, "It's his bees that are telling us to come!"

● Delta picks up a clear message from the bees on her 'high-frequency antennae'. It's clear that if they're able to articulate a message beckoning an alien queen towards them, that they're a damn sight more intelligent than the usual earth bees. Yet more evidence that Goronwy's bees are possibly aliens, of the kind mentioned in *The Stolen Earth*.

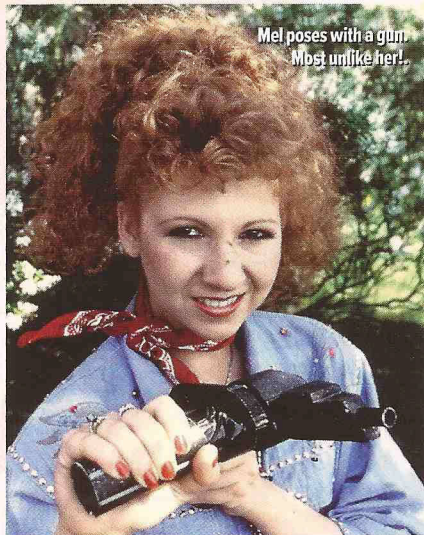
Arriving at Goronwy's house, the Doctor asks the old man if the others can stay with him for a while. The Doctor borrows a pillowcase and a broom-handle from Goronwy, then asks Billy if he can take his bike...

● Here we go again: another bizarre sight that totally fails to faze Goronwy. Billy is holding a bright green child in his arms, yet the old beekeeper doesn't bat an eyelid. It's clear that this man knows a lot more about the universe than he's letting on.

Gavrok, chewing on a piece of raw meat, awaits the Doctor's arrival. Flying a white flag of surrender made from the pillowcase, the Doctor pitches up on the bike. Gavrok fires a warning shot, and the Doctor berates him for ignoring the flag. With much bluster about the criminal charges that Delta plans to level against Gavrok, the Doctor walks away – taking the prisoners with him. But, his back to the Bannermen, he realises his plan has failed when he hears the sound of their guns being cocked...

● The sight of Don Henderson chewing on an uncooked leg of pork might turn your stomach, but don't fret. There were some cunningly hidden slices of smoked salmon in there, and that's what he's eating. Very civilised, for a barbarian like Gavrok.

● The Doctor is outraged that Gavrok would open fire on someone carrying 'the accepted signal for truce throughout the civilised universe'. The white flag as a sign of surrender dates from the Chinese Eastern Han dynasty (way back in the 1st Century AD), and was also used in Roman times. Its universality as a modern signal of ceasefire is so widespread



Mel poses with a gun. Most unlike her!

that it is protected in the Geneva Conventions, the international laws governing warfare. Ignoring the white flag is the war crime of perfidy. (But we imagine, given everything else he's done by this point, a spot of perfidy isn't going to bother Gavrok much.)

» PART THREE

BROADCAST: 16 NOVEMBER 1987

Bravely, the Doctor continues his march towards the bike, driving Mel and Burton from the camp. Gavrok raises his gun and fires a flare into the sky, which is seen by the Bannermen guarding Hawk and Weismuller. They shackle a yoke around the agents' necks, then run off to respond to Gavrok's call. Ray – who has been watching from the side of the field – dashes in and releases the agents, and the three of them escape.

● We haven't seen Ray for a while, and suddenly she shows up in the right place and time to rescue the agents. Assuming that Ray was heading from the camp to Goronwy's



The Doctor and Billy convert the speaker system into a weapon...



'There were some slices of smoked salmon cunningly hidden in Gavrok's pork leg!'

● More 1950s hits from the radio here, before it's blown up by Gavrok. *Only You (And You Alone)* was a 1956 hit for The Platters, while *Lollipop* was made famous by The Mudlarks 1958 cover version.

Moving in, they find Delta's scarf lying under the door of the shed – so they burst in, only for the honey shelves to collapse on them. The jars shatter and, covered in honey, they run outside to be met with swarms of angry bees.

● The bees here are actually locusts. Some stock footage of a swarm of the ravenous insects was superimposed over the scenes of Gavrok and his men fighting off the bees.

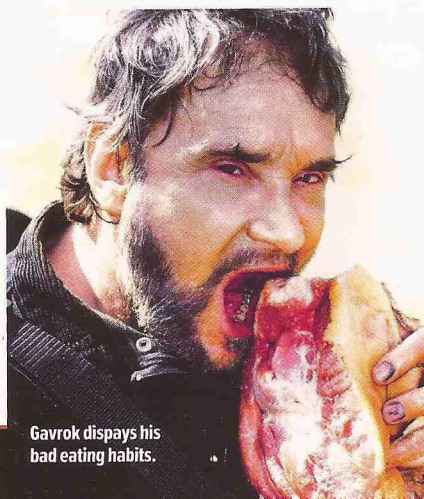
● Is this yet more evidence of the bees' unnatural intelligence? Their suddenly ability to launch a perfectly timed attack, *en masse*, against the Bannermen is surprising. Could Goronwy have asked them to protect the house and attack their foes?

Arriving at the TARDIS, the Doctor spots the cone and warns everyone to stay back. Delta walks in on Billy eating some of the Chimeron food. He explains that he wants to transform into a Chimeron so that he can leave with Delta, but she is worried that it could kill him. But he points out that his skin and hair are already changing. Burton interrupts them to ask Billy to come to the office. Picking up one of his band's enormous loudspeakers, he follows.

● Billy's transformation does indeed seem risky, not to mention foolish, but there's plenty of evidence that he's thought it all through. Earlier, Goronwy had

explained the purpose of royal jelly to Billy: "it has the ability to change an ordinary worker bee's larva into a queen." The obvious implication, in a story full of parallels between bees and Chimerons, is that Delta is feeding the child a substance analogous to royal jelly. The food is, at least, designed to transform one type of lifeform into another. It wasn't a massive leap of logic on Billy's part to think that it could turn him into one of Delta's race. (All this aside, though, wouldn't it turn Billy into a queen? No laughing at the back, there.)

Carefully, the Doctor marks out the line of the sonic cone on the earth around the TARDIS – but Ray interrupts him, just as the Bannermen ship lands outside Shangri-La.



Gavrok dispays his bad eating habits.

The Doctor tells the others to barricade themselves inside the camp. As the Bannermen gather outside, Billy and the Doctor set the speaker up on the roof of the camp.

● A number of small cuts were made to this final episode, much of the material having been judged as not necessary to the story. This scene suffered an edit, however, which might have seen the Doctor use the beeswax he'd previously borrowed from Goronwy as an adhesive in his work with the speakers. As it stands, though, the beeswax is promptly forgotten.

Gavrok's troops open fire on the roof and the Doctor and Billy run for cover, passing Burton's office on the way. "Now!" the Doctor yells, and the child 'sings' into the camp's PA system. The piercing sound gets louder and louder, amplified through the huge speakers, and every loudhailer around the camp. The Bannermen fall to the ground, clutching their heads. As Gavrok stumbles around in agony, he steps over the line marking the edge of the sonic cone. In a burst of flame, he is atomised.

Weismuller ties up the incapacitated Bannermen, while the Doctor announces that the threat of Gavrok is over.

● "When I was an Eagle Scout, knots was my best thing," Weismuller says. An Eagle Scout is the top rank among the Boy Scouts of America, so Weismuller was a bigwig even as a boy.

Delta thanks everyone for their efforts, as Billy undergoes the final stages of his transformation. The Doctor is concerned about the possibility of mutation, but Billy insists it's the only hope for the Chimerons.

● Although they've been reduced to just three (well, two and a half-human hybrid), there is at least a future for the Chimerons at the end of the story. In a final analogy (just to really ram the point home), Goronwy explains the purpose of queen bees to Hawk: that a new swarm gathers around her, and they all depart to set up a new hive. This is clearly a commentary on what is happening with the Chimeron princess.

The trio depart on Gavrok's ship, with the Bannermen prisoners on board. Delta thanks everyone, saying "you have saved my planet and my people."

● As they leave, a specially composed piece of music – *Here's to the Future*, written by Keff McCulloch and sung by The Lorells – plays over the action.

With the sonic device deactivated by Gavrok's death, the Doctor and Mel return to the TARDIS. As it dematerialises, Goronwy looks on with a knowing smile and a sly wink...

● For some fans, this reaction was enough to pin the label of 'Time Lord' on Goronwy. And while that would be a pleasing idea, there's little evidence to support it in the story. Indeed, if Goronwy were a Time Lord, wouldn't the Doctor be able to sense this minute they met? It makes much more sense that he's just an ordinary man with a collection of super-intelligent alien bees. Ahem...

» Shops sold out?

Don't SEE RED!

Help is at hand...

» Subscribe today to

- » RECEIVE EACH ISSUE WITHOUT DELAY!
- » AVOID PRICE RISES DURING THE YEAR!
- » DWM DELIVERED TO YOUR DOOR!

OPTION 1

13 ISSUES OF DWM
+ 3 DWM SPECIALS
ONE SPECIAL AND ONE
ISSUE ARE FREE
SAVE £9.98!

£57.56

OPTION 2

13 ISSUES OF DWM
TWO ISSUES ARE FREE
SAVE £7.98!

£43.89

Telephone enquiries:
0844 543 0058

Email:
drwho@subscription.co.uk

Subscribe today at:

www.subscription.co.uk/drwho (Regular issues only)

www.subscription.co.uk/drwhospec (Regular issues + Specials)

Source Code: web2



DOCTOR • WHO
MAGAZINE



**SAVE
EVEN MORE**
with Direct Debit!

13 ISSUES
OF DWM +
3 SPECIALS
ONLY £52 PER YEAR,
OR PAY £13 EVERY
THREE MONTHS!

13 ISSUES
OF DWM
ONLY £40 PER YEAR,
OR PAY £10 EVERY
THREE MONTHS!

panini magazines

THE DWM REVIEW

The worlds of
Doctor Who in review:

» **Television** » **DVDs** » **Books**
» **Cds** » **Toys** » **Merchandise** and more!

REVIEWS CONTENTS

■ TELEVISION

Silence in the Library/ Forest of the Dead	56
Midnight	58
Turn Left	59
The Stolen Earth/Journey's End	60

■ DVD

The Trial of a Time Lord	62
Torchwood Series Two box set	63

■ AUDIO

Doctor Who and the Auton Invasion/ Doctor Who: Black Orchid	65
Here There Be Monsters	64
Peacemaker/The Pirate Loop/ Wishing Well	65
Sisters of the Flame	64
The Boy That Time Forgot	64
The Sensorites	65

REVIEWERS

Vanessa Bishop (VB), Gary Gillatt (GG),
Matt Michael (MM), Dave Owen (DO).

**“Julian Bleach’s delivery
echoes the original Davros
– Michael Wisher...”**

60

The Stolen Earth/Journey's End

**ALSO
INSIDE!**

The Trial of a Time Lord



62

» **“The Doctor’s defence is
a silly murder mystery...”**

Here There Be Monsters



64

» **“Ford recreates Susan’s
sense of wonder...”**

The Sensorites



65

» **“A worthy and underrated
tale, well worth a listen...”**

All the latest television episodes reviewed...



Yikes! It's 'Proper' Dave!

Silence in the Library Forest of the Dead

BBC One 31 May – 7 June 2008

Starring David Tennant, Catherine Tate, Alex Kingston, Colin Salmon, Eve Newton, Steve Pemberton, Talulah Riley, Harry Peacock, O-T Fagbenle, Jessica Williams, Mark Dexter, Jason Pitt
Writer: Steven Moffat Director: Euros Lyn

AS ANYONE WHO'S EVER INCURRED FINES for overdue library books will attest, timing a return is critical. The announcement, days before transmission of *Silence in the Library* that its writer, Steven Moffat, was to be crowned lead writer for *Doctor Who* had the effect of multiplying the significance of its reception: Moffat would now be playing his joker for this round. Just as well, then, that this story is a relatively risk-free refinement of many of the themes that have earned him plaudits.

Well, I say risk-free. There are one or two risky precedents here: monsters which are practically invisible; someone who (it's strongly hinted) is, was, or will be, the Doctor's wife; and a story in which over 99 per cent of the enemy's victims have already long been taken before the Doctor arrives. But for the most part, this is a return to the familiar Moffat shelves, marked 'through the back of the wardrobe', 'long-temporal-distance relationships' and 'nobody dies'.

The deliberately-oblique story is helped along by visual realisation that builds up a lot of goodwill. The sunset-drenched exteriors of The Library's towers, for example, are far more beautiful and realistic than they have need to be. Even intellectually knowing that the buildings cannot be real, the sunshine surely must be, and it soon becomes easier to



Donna (Catherine Tate) fears for her children in the virtual world.

believe the whole thing than ponder how the illusion was achieved. Inside, the poetic image of dust motes illuminated by the rays of a setting sun in cool, dark, wooden reading rooms guarantees a sepulchral location, in which any movement or change is dramatic and significant.

One school of thought holds that incidental music ought to reinforce such drama or significance imperceptibly, but this does a disservice to the

sophistication of viewers. Here, Murray Gold provides a score to cherish in its own right, refreshingly augmenting the usual orchestral palate with electronic punctuation. Particularly effective are the staccato bass sequences and time-going-backwards reversed decays that disquiet Donna's virtual world. Back in the library, the baroque synthesiser arpeggios that accompany the expedition's escape along the tube between towers, and the sublime motif that signals the secret shared between the Doctor and River stand out as something special. Memorable for all the right reasons, *Forest of the Dead* stands out as Gold's most effective score for *Doctor Who*.

An essential part of *Doctor Who*'s identity is its incongruous juxtaposition of surreally incompatible elements, epitomised by 1973's *Carnival of Monsters* in which an alien spaceport and a boat on the Indian Ocean are unexpectedly entangled. This story takes this ship in a bottle riddle a stage further by keeping us guessing which is which – or, more precisely, how reality can appear as fiction from within a virtual world. It's a big puzzle, not solved in one big reveal, and so gradually sustains the narrative over the whole 85 minutes. This is the single best thing about this story – it's seductive as a mystery, and breaks for a week at just the right point to fuel speculation.

There was a time when the words River and Song suggested little more to me than *Ferry Cross the Mersey*, and I'm grateful to Alex Kingston for displacing that mawkish refrain in my own data core. Her archaeology professor reminds me a lot of my yoga teacher, actually, radiating an irreverent air of positivity towards her followers, none of whom can come close to achieving her air of accomplished self-possession. Writer Moffat revisits a thread running through his last two contributions, of characters meeting each other at different rates or in different orders. This time, the viewer is in the same boat as the Doctor, not knowing River at all – and also as River, knowing the Doctor very well indeed. It's a far cry from the days when the Doctor would always meet, say, the Master in order, or even visit friends on Earth progressively later in their lives. More than this, the Professor is, if you will, the embodiment in The Library of this year's phenomenon: everybody around the Doctor knowing better than he does what's coming to him.

As an out and proud Dave myself, I feel we have been somewhat unrepresented in *Doctor Who* over the years, with only one South Welsh coal miner 35 years ago bearing our name on screen. Now, we even have our own digital TV channel, and it's good to see *Doctor Who* getting in on the act and presenting a brace of Daves here representing the full gamut of Davedom, from grumpy officiousness (Proper Dave) to hesitant cool (Other Dave). In horror-movie style, although the eventual fate of all the doomed archaeologists is the same, they each meet it in ways poetically fitting to their manner. Proper Dave has seen it all before, doesn't believe the Doctor's warnings apply to him, and stumbles into one of the deadly shadows, too arrogant to even accept he's in trouble. His more empathic colleague Anita, by contrast is fully aware of her plight, yet stoical enough to keep talking, still making verbal bargains when she knows she hasn't long left.

The manner of death exacted by the Vashta Nerada (I prefer 'air-piranhas', as does my spell-checker) is appropriately shadowy, and leaves enough of the victim's essence around to be not only frightening but moving as well. Like a poignant dead relative's voice on their answering machine message, the preyed-upon among the

expedition leave a decaying digital proxy, an echo that heartbreakingly doesn't know it's dead. This story's rules of mortal engagement are a bit fiddly, and perhaps not restated quite enough times to preserve the mystery: if the girl in the library saves you in advance, she will teleport you into her data core, preserving your physical blueprint for later recreation. If your bones are stripped, and all that's left is a few bars on your memory stick, then the best you can hope for is a simulated reality. This isn't critical until the very end, when viewers who have been as inattentive as I may wonder why Donna gets her body back, but River doesn't.

Director Euros Lyn seems to have an eye for images which are memorable or artistic apart from their dramatic significance. Watching a second time, knowing what's coming, one notices flourishes such as copies of Donna's placebo son and daughter passing the edges of the frame to prefigure the shock reveal of a playground swarming with the same two children. Simpler, but just as effective, is the soliloquy from a presumably deceased Professor as the camera pulls back from her diary

'Director Euros Lyn seems to have an eye for images which are memorable or artistic...'

and screwdriver. Only on second viewing does one fully realise that this is not just a respectful look back at her effects, but a direct view of where her thoughts could have been delivered from.

For all the gravity of the library scenes, they are surpassed for impact by those in Donna's virtual world, which stimulate not only the imagination, but the intellect as well. What might first be taken as a stylised flash through Donna's possible future, like Doctor Smith's in *Human Nature*, is shown eventually to be how she experiences it. I've experienced a few veiled threats in my time, but none so sinister as the form of



"Hello Sweetie!" River Song (Alex Kingston) runs into an old – or young? – friend.

Miss Evangelista, who soon lives up to her name and converts Donna to her belief system. Like the deaths outside in the library, Donna's loss is both scary and sad, as her children articulate her creeping suspicion that they aren't real. I've never before seen such a perfect evocation of the sense of waking from a dream of love and happiness and simultaneously believing in the inner and outer world, before the more delicate one evaporates.

The cast all fit well into roles which require different levels of performance, sustained differently. For example, Colin Salmon's Doctor Moon has the same steady reassurance in his every scene, whereas Talulah Riley brings completely different levels to both her dumb secretary and nice-intellect-shame-about-the-face versions of Miss Evangelista. Only *The League of Gentlemen*'s Steve Pemberton seems displaced. In a role which perhaps requires a cigar-chomping tycoon whose love of gold hides a heart of gold, he's so subdued after his comedy grotesques, that the effect is like watching Brian Blessed in Pinter.

The only real flaw to be found comes near the end, when the frenetic decanting of souls out of the library's data core is explained far too quickly, so that the Professor's self-sacrifice appears arbitrary unless one has been paying close attention. This may be about a library, but by this apocalyptic stage, pictures should be telling most of the story.

Ultimately, the Doctor and Donna leave having borrowed well from these shelves. Each has a new significant other to potentially return to (was 'perfect husband' Lee McEvoy named after Catherine Tate's onstage comedy collaborator, Lee Mack, I wonder?) with River joining *Voyage of the Damned*'s Astrid as another suspended connection for the Doctor, the man with a virtual girl in every data port. We know them better, certainly; but tantalisingly, as viewers, we have no more idea of what direction Steven Moffat will take *Doctor Who* in now than we did before entering his library. It's exciting not knowing, as the Doctor would concur. Until then, remember – count the spoilers! DO



'To the viewer, the worrying part of the story is when the Doctor loses control...'

» Midnight

BBC One 14 June 2008

Starring David Tennant, Catherine Tate, Billie Piper, Lesley Sharp, David Troughton, Rakie Ayola, Lindsey Coulson, Daniel Ryan, Colin Morgan **Writer** Russell T Davies **Director** Alice Troughton

RUSSELL T DAVIES, IT IS OFTEN CLAIMED, HAS an agenda. And why shouldn't he? He's a busy man, and it's important to remember what's important to get said or done, as opposed to all the other things that just end up happening, whether you want them to or not. But critics of his agenda aren't, I suspect, set against prioritised planning *per se*, but irked that Davies' priorities don't coincide with their own. Think of the First Doctor finding the Meddling Monk's pull-down to-do list in 1066 for an example of such immediate agenda conflict. I feel no such conflict now, since Russell T clearly forgot his glasses on the day he set out to write this episode, and picked up my agenda by accident, because *Midnight* reflects my own values so spookily, both off-screen and on.

Is this just a coincidence? Was he, like me, once stuck on an airliner with a mechanical fault, forced to return to its origin a few minutes after take-off? Does he, also, find unsolicited muzak and ambient television screens so intrusive that he climbs on waiting room tables to disable them? Does being forced to make polite conversation with strangers in confined spaces fill him, too, with unease? Or am I just imagining this connection between me and Russell? Does *everyone*, in fact, feel this way? Or is it just me he's echoing? Stop it. No, stop it.

Give or take the odd poolside or boarding gate, this is a stage play, in one act, on one set. Well, it could be, anyway. Another way of looking at it is as a hyper-realistic space thriller, which eschews the go-anywhere

whimsy of other outings to make for a less forgiving adventure about being cooped up in a deadly environment. Another category it fits in is those episodes of *EastEnders* where the normal format is displaced by a two-hander. What these forms share is an already-committed audience. In *Doctor Who*'s first couple of 'revived' years, where the series had to prove it was big and bold, exploding the urban myths of its earlier austerity, a show as deliberately bounded as *Midnight* would be unthinkable. Now it seems an inevitable step on the way to other self-assured flourishes, like a full-length two-hander, or a live episode.

Doctor Who may have come to resemble a feature film on screen, but it has a rich legacy of competence from days when television drama was a closer relative of live theatre. The makers had no choice but to rely on credible reactions to the unprecedented because there was no CGI, or even fast editing available to realise the unreal. A whole generation grew up who find close-quarters panic more arresting than screens full of flying Daleks or exploding planets. So, being one of that generation, *Midnight* fits my bill, not only for being inspired, it seems, by the everyday disquiet of 2008, but

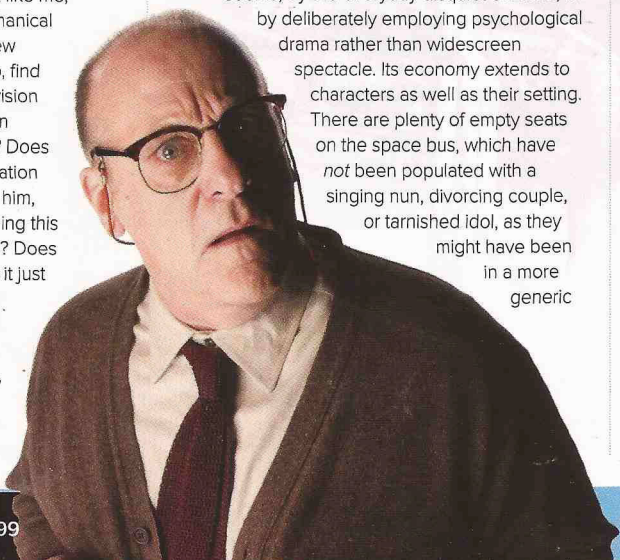
by deliberately employing psychological drama rather than widescreen spectacle. Its economy extends to characters as well as their setting. There are plenty of empty seats on the space bus, which have not been populated with a singing nun, divorcing couple, or tarnished idol, as they might have been in a more generic

disaster piece. By concentrating on a handful of passengers, there's time to get to know them at leisure and then see how they react under pressure. Take David Troughton's academic, Professor Hobbes. He's harmlessly obsessive at first, having been on this trip 14 times, but crucially keen to point this out within seconds of meeting the Doctor. He copes with stupid questions constructively, and has a cordial, if dominant relationship with his assistant. Yet by the time events have taken him beyond his sphere of authority, his veneer of sociability has worn away completely, and he's withering to her, and literally condemning of the Doctor.

The establishing sequences, as the Crusader 50 sets off, and the passengers relax into one another's company are an essential set-up to fool us into thinking that the Doctor has once again effortlessly influenced those around him. The psychic paper makes one appearance here, but it's really a symbol for his innate ability to charm his way through closed doors and minds. To a regular viewer, the really worrying part of the story isn't when the vehicle stops, when the clanging on the hull starts, when the drivers' cab evaporates, or when Mrs Silvestry starts her one-woman chorus. No, it's when the panic starts and, crucially, the Doctor loses control.

He's been shown to be vulnerable before, imprisoned, wounded, or outwitted, but there has always been a villain directly responsible, over whom he is morally superior. But here, the passengers' panic bubbles over into mob hysteria, and all of a sudden his new friends are suddenly not so friendly. From bad to worse, he's soon not just the only defender of the entity possessing Mrs Silvestry, but proved to be wrong to have supported it, as it shows its guile and deflects the suspicion on to him. He's at once disabled, discredited, and doomed. It's the nameless cabin attendant who steps up to save the day, not the Doctor.

So thrilling is *Midnight*, it's tempting to wish that retrograde episodes like this came more often, but if they did, they'd be less distinct, and thus less thrilling. One to savour, then. **DO**





Rose (Billie Piper) uses Donna to send the Doctor a warning...

» Turn Left

BBC One 21 June 2008

Starring David Tennant, Catherine Tate, Billie Piper, Bernard Cribbins, Jacqueline King, Chipo Chung, Joseph Long
Writer Russell T Davies Director Graeme Harper

THERE HAS TO BE A CATCH SOMEWHERE.

You can't have a week's *Doctor Who* so absorbing, so thrilling, so satisfying, without using something up. Conservation of dramatic energy decrees it. And yet, by the end of an episode which cashes in and spends so many of the series' pension plans, *Doctor Who* seems to be richer. How? By cheating? By resorting to the device of depicting events which never happened? Not really. Instead, *Turn Left* casts the parameters of the series wider than ever before.

I was (metaphorically) bouncing with glee as it became evident that *Turn Left* would be *Doctor Who*'s very own *Sliding Doors* excursion into the personal realm of what might have been. But beyond simply showing different paths for new characters, it doesn't shirk from exploiting the committed viewer's engagement with existing characters by systematically wiping them out. If this relentless cull were presented in the 'real' timeline, presumably as some apocalyptic last-ever-finale, then the casualty rate would overload even the most jaded viewer's capacity. By explicitly framing events as a cautionary

fable, they can be absorbed on the same level as worst-case-studies such as *The War Game*, or *Threads: The Story of a Nuclear Attack*, examples of grim mushroom-cloud dramas from the cold war.

The episode can be enjoyed on three distinct levels. True devotees like you or I will have been slobbering over the faithful adherence to events already detailed in the series. Fans of ITV's *Bullseye* will understand this as a "Let's have a look at what you might have lost" moment. No threat to present-day Earth (save for those from the Master, already undone, less cleverly) is left unexplored, and once the home side's defence falls apart, the result is a foregone conclusion. And understanding that is enough for viewers at the next level such as the civilian at my side on the sofa, who had to be prompted that the flying hospital and unfortunately-not-flying ocean liner had been seen before. It didn't matter, because the vital pivot, the Doctor's removal, was made clear. Still less involved watchers, perhaps not even appreciating this as a possible past, will still have been rewarded with an adult exploration of the bits that disaster movies don't show – economic collapse, political regression, and individual post-traumatic distress.

At its core, this is the strongest part of *Turn Left*. Catherine Tate is so established as Donna that she reverts to her pre-enlightened foghorn small-mindedness without evoking any of her strident comedy alter egos, and as she singularly fails to blossom under adversity as she would under the

Doctor, one appreciates her mother's emotional abandonment of her. It's grim up north for Sylvia, and Jacqueline King's hollowed-out depression conveys her family's plight heartbreakingly. Similarly, the moments when Bernard Cribbins shows grandpa Wilf's blitz spirit crumbling are truly moving.

Infatuated with this episode as I am, I'll concede that there are a couple of misjudged moments. Even though it's handled tastefully, the depiction of the Doctor's lifeless hand dropping his sonic screwdriver could upset younger viewers, and perhaps a more subtle depiction could have been ambiguous to them but signalled to their elders. Conversely, cynical grown-ups, otherwise seduced by the believable TV news coverage of the Earth's fates might find the experienced compromised by the appearance of the surreal *Titanic* or the loveable Adipose.

I have a recurring anxiety dream in which I've joined my favourite band on stage in front of an adoring audience, but I realise that not only haven't I learned the songs, but that I'm not even skilled enough to busk my way through. That's what it must be like for Donna, as the mysterious blonde figure keeps appearing at her side, pushing her towards her big moment. Those of us who know Rose will have found the woman haunting Donna to be a rather jittery, uncertain shell of her former self, although she does find her voice again when proudly showing her around UNIT's ad hoc *Doctor Who* exhibition. Billie Piper has a thankless task to reappear as Rose when the former carefree, questioning companion has been recast by necessity into an authoritative Greek chorus.

Although 95% of this episode can, as discussed, be enjoyed with different levels of commitment, in real time, as it's shown, there are a few thought-provoking implications, mostly stemming from the last two minutes, that will continue to plague the hardcore fan's imagination long into the night. How can Donna's consciousness somehow span different realities, so that she has fleeting memories of her right-turn life? What does the return of the Bad Wolf phrase actually mean? (Essentially, what's going on?)

So, is *Turn Left* cheating? Is this just a more sophisticated instance of the credibility-draining dramatic reset, practised famously by *Dallas*, when a year or more's events were wiped out under the premise of having been a dream? I think not. For one thing, the events in the right-turn universe aren't undone, but shown as another simultaneous possibility. The right-turn Donna, Sylvia and Wilf are more like the sympathetic but doomed one-off characters whose fates signpost the threat to our heroes. Their *Doctor Who* forebears are the victims of Project Inferno (1970) rather than the dishonestly resurrected Grace and Chang-Lee (1996).

I was (literally) hyperventilating by the time this show finished. Proof, if needed, that no one need go back and change a thing about it. DO

'Turn Left casts the parameters of Doctor Who wider than they have ever been before...'



Davros – lord and creator of the Dalek race!

» The Stolen Earth Journey's End

BBC One 28 June – 5 July 2008

Starring David Tennant, Catherine Tate, Freema Agyeman, John Barrowman, Elisabeth Sladen, Billie Piper, Camille Coduri, Noel Clarke, Eve Myles, Gareth David-Lloyd, Penelope Wilton, Adjoa Andoh, Bernard Cribbins, Jacqueline King, Julian Bleach, Thomas Knight, Nicholas Briggs, Alexander Armstrong, Michael Brandon, John Leeson **Writer** Russell T Davies **Director** Graeme Harper

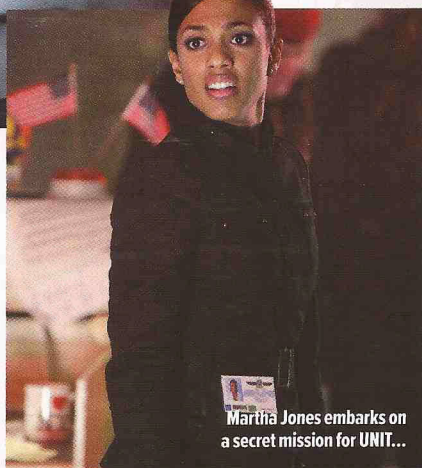
THERE HAD BEEN RUMOURS FOR MONTHS of an appearance on *Doctor Who* of the legendary genetic scientist, whose single-minded vision of destiny for entire species has attracted fanatical resistance and heated debate, and whose very name serves as a call to battle. At last, the wait was over, and there he sat in his chair, that unmistakable voice persuasively setting out his unsentimental position. Yes, Professor Richard Dawkins had come to *Doctor Who*, championing the Copernican view under challenging circumstances. (I am sorry. That was a rather contrived device and I promise I won't play with your expectations like that again.)

It's reasonable to say that expectations of *Doctor Who* have never been so primed as for this season finale. Its wider context, as the last regular episodes for nearly two years, ups the ante from the off, and following this year's trail of prophetic clues and manifestations, fever pitch was reached with *Turn Left*'s Bad Wolf crescendo, as the Doctor diagnosed the end of the universe. By the time the opening titles of *The Stolen Earth* roll, epic catastrophe has overtaken the world and an army of guest stars has been paraded, confirming that this is another everything-but-the-kitchen-sink drama.

Is bigger always better, though? Last year's *Last of the Time Lords* raised the stakes so far

that an unfair-seeming restoration of the *status quo* was needed. It seemed as though a similar kind of dramatic hyperinflation had taken hold this year, with the scope of the story (and thus the threat) widened to include all possible universes, a scale most viewers haven't evolved to comprehend. On reflection, the grand scale of play here has been used sensibly. Indeed, it's very satisfying writing which can exploit the breakdown of partitions between universes to prefigure both cosmic threat and the return of old friends.

Sensibly, given its grand scale and unrelenting pace, these episodes build on a framework of familiar characters and locales. The Doctor's gang don't appear individually, to boost interest across the piece, but instead are on screen and in play from the opening minutes. The awkward dinner-party moments of 1983's *The Five Doctors* when a similar number of loyal assistants were flung together without much dialogue are avoided by the ex-PM's four-way video conference which provides



Martha Jones embarks on a secret mission for UNIT...

the light relief of this opening episode. I trust there will be a headstone in a constituency graveyard which reads 'RT HON HARRIET JONES 1946-2008. WE KNEW WHO SHE WAS'.

There are so many returning familiars here that the *Radio Times* listing for *Journey's End* has no room for any one-off characters at all. Not only are the majority of the cast therefore adept at the roles they play, but Russell T Davies' script has them all acting true to character, all the time, almost like a long-running well-manned sitcom, in which the participants' reaction to any storyline seems to emerge from them rather than the writer. Thus, Sarah Jane drives and snivels, Captain Jack flirts and dies, Martha embarks on missions, and so on, and so on. But what does Rose do? Having been torn from the Doctor so long ago, she's as much an idea as a person by now, but her pragmatic guidance to Donna in *Turn Left* has fleshed her out again. She suffers by not having any real quality time along with the Doctor, but the way they hold hands without comment while facing adversity together speaks volumes.

Not only do David Tennant and Catherine Tate round off a joyful run as a leading pair with an unprecedented, almost filial relationship, but they play multiple identities of their characters. Even in his brown suit, Tennant continues to find new dimensions to his Doctor, most memorably

here, as he squirms beneath Davros' accusation that he manipulates his innocent companions into soldiers, weapons even. (Based on the sheer amount of firepower they're touting, he has point, and the Doctor is right to be uncomfortable). But in his blue suit (and before that, his birthday suit) Tennant provides a distinctly different character for the Doctor who has grown from a cutting. He seems indefinitely younger, more impulsive, yet shifty; less of an authority. There's a lovely moment where blue runs past brown into the TARDIS and because they're

such distinct characters, it simply doesn't register as a composite shot.

For all the characters orbiting around one another in improbable equilibrium, like the planets in the Medusa Cascade, the centre of the story is Donna, whose journey ends with it. No one other than Catherine Tate could portray the Doctor-infused Donna who saves the day with such manic delight. The wise-cracking gabbler is authentically divested of her femininity and reminds me of the third gender, geeky women, as occasionally encountered in the IT industry or at science-fiction conventions. People who talk about their achievements as much as this normally have to go off and powder their noses every half hour, but there'd be no such respite from DoctorDonna.

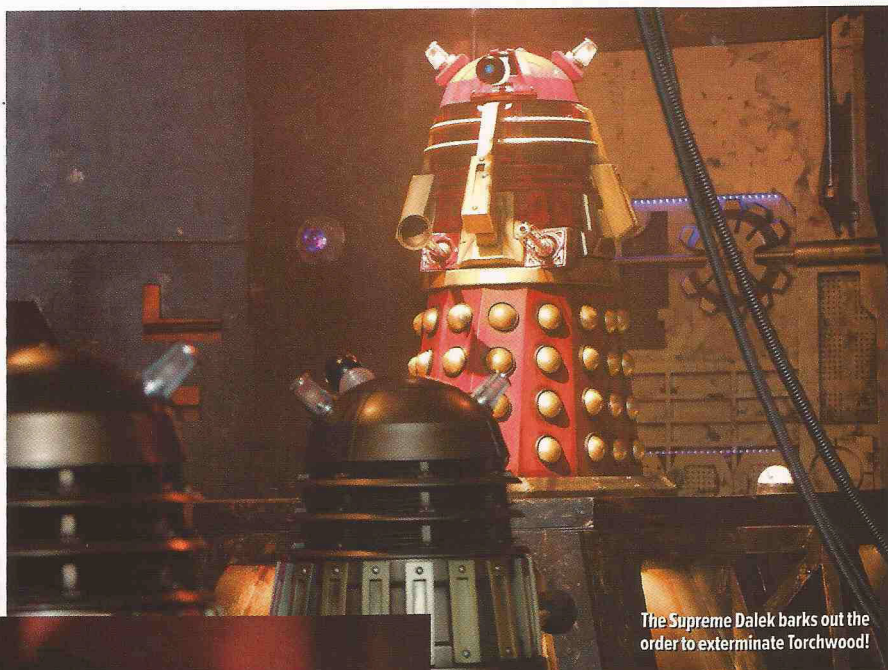
Donna's undoing is that she is indeed undone. Destroyed, unwound, and infantilised, she suffers, in dramatic terms, a fate worse than death. The poignancy of insight found and then lost has made moving fiction before, and resonates with us all

'Davros wants to kill all non-Dalek lifeforms – dead! His plan seems insane in human terms...'

the more when we get older and are reminded that our acquired wisdom is on loan, as we return to the darkness we came from. Russell T, as is his gift, delivers this observation without such portent, as a personal story. After all the flashes and bangs have died down, the best performances come from Tate, distraught at losing her identity, and Bernard Cribbins as her grandfather, moist eyed at the loss of his vicarious avatar in the stars. David Tennant and Jacqueline King, as Mum Sylvia, bring an icy discord, their losses related but quite distinct, with no possibility of mutual comfort.

Someone in no danger of losing his identity is Davros, whose deferred return has given his children time and space to establish themselves in the viewing psyche. I'd feared his appearance would have the same impact on the Daleks as it has before, reducing them to his infantrymen while he hogs all the rhetoric, but they retain their voice here. Indeed, Davros does not reappear in the story until some way into its second episode, a scientific enabler rather than a military leader. Julian Bleach's character wants to kill all non-Dalek life forms – dead! His plan seems insane in human terms, and while even, say, the Sontarans would find his methods somewhat unsporting, it's unavoidably efficient to skip 'conquer' and go straight to 'destroy'.

The presentation of Davros embodies the production's closeness to *Doctor Who* of old. Bleach's delivery echoes original Davros, Michael Wisher's, and his chair and prosthetics are faithful to the original. It's justified, really. Davros has created (and recreated) the Daleks in his own image (base unit, one hand, one eye), so that appearance is iconic and ought to be maintained. The legacy ingredients come from *Doctor Who* in print as well, with Dalek Caan's nickname, 'the Abomination', being recycled from the novel of *Remembrance of the Daleks*, and the stunt of hiding something a second in time away from the rest of the universe being a *New Adventures* staple for parking the TARDIS.



The Supreme Dalek barks out the order to exterminate Torchwood!



Smiths have got to stick together! Mickey and Sarah Jane are taken prisoner.

Those who with a fetish for the appearance of the Daleks have been well-served. Director Graeme Harper runs the gamut from screen-filling eyestalk close-ups of the new red Dalek Supreme (it's like the launch of a new iPod!) to breathtaking crowd scenes. The space and sky swarms may be a familiar feature of these blockbuster finales by now, but they are bettered here by the London street at night with law and order breaking down as Dalek Saucers glide overhead. The whole

production looks lavish, with only the modern hotel lobby from where the Shadow Proclamation run their albinos-and-rhinos space police looking like a found location. Elsewhere, the mine-workings (Daleks love mine-workings, even inside space stations) look just like a set from a big-screen Dalek movie, even down to shuffling prisoners and hanging chains.

I felt real sympathy for Donna as her poor human head failed to contain a mind as large and complex as a Time Lord's because that's how I was starting to feel. There's a lot to take in, especially in *Journey's End*, and especially on first viewing. Both parts benefit from repeated exposure, affording the chance to appreciate the high-points for their own sake, and discover nuances such as Harriet's gallery of caricature busts of other former PMs on her desk.

It's ironic that the episodes are more enjoyable after one knows what to expect, given the lengths to which their details were withheld. That was worth it, not just for the delicious spectacle of mainstream print journalists moaning about not receiving preview discs and having to watching at the same time as their poor readers, but for the sense of occasion it generated. I can't have been the only viewer of the Williams sisters Wimbledon Ladies Singles Final, just hours before *Journey's End*, thinking, "Well, Venus has pulled through – fingers crossed for Earth now."

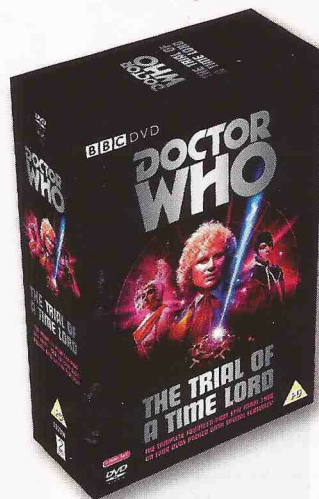
A closed box is often more exciting than an open one, and many will have been let down by the David Tennant's promised regeneration into a new model, even if only temporarily being defused. I felt more disappointed by the resolutions to the threats facing Sarah Jane, and especially Torchwood, but on reflection, because I'd started believing that they were goners in this universe, as indeed was the Tenth Doctor. Compensation follows quickly with Donna's perils in the stressed TARDIS at the core of the Daleks' crucible, her escape being gloriously impossible to anticipate and yet obvious in retrospect. If there is a persistent short-cut in use, it's in characters teleporting to where they're required, usually with life-saving consequences. Charitably, one can argue that this advances the story in the same way as the sonic screwdriver.

But it feels churlish to whine about any aspect of such stylish piece of character arithmetic, all balanced and cancelled out, to leave everyone at home, and the Doctor again with a blank sheet. After a slightly risk-free start, this series of *Doctor Who* has embraced innovation and, with this story, ended on a high. **DO**



Donna and the Doctor hope that the Shadow Proclamation will be able to help them find the Earth...

» The Trial of a Time Lord



DVD box set 2!entertain

Starring Colin Baker, Nicola Bryant, Bonnie Langford, Michael Jayston, Lynda Bellingham **Writers** Robert Holmes, Philip Martin, Pip & Jane Baker **Directors** Nicholas Mallett, Ron Jones, Chris Clough **RRP** £49.99

AS A RECIPE FOR SUCCESS, THE LIST of ingredients is sound enough. There are certainly some big ideas in the mix... Earth is torn from orbit and dragged across space. Brain surgery turns aliens into slaves. A mystery story, inspired by the work of Agatha Christie, has our heroes hunting a killer. We meet an alternative version of the Doctor, lifted from a point between two incarnations.

Script all this with skill, cast it well, produce it with care, and you can win millions, billions, *koquillions* of viewers. Back in 1986 the opposite approach was taken, and the fourth episode of this season earned a rating of only 3.7 million and an Audience Appreciation figure of 72. (Or was it a rating of 72 and an AI of 3.7? The memory cheats.) *The Trial of a Time Lord* is, in short, a TOATL mess.

The Doctor is dragged before a court of his Time Lord peers, charged with

having altogether too much fun. Madame Inquisitor is the judge, the Valeyard is prosecuting, and evidence takes the form of three separate adventures. The first, recording the Doctor and Peri's visit to the planet Ravalox, is as boring as *Doctor Who* has ever been. If the Time Lords suspect the accused has been running amok through the Universe – enjoying the lead role in a popular television series while they're stuck at home mopping the Panopticon – then this is a strange way to prove it. The story is lifeless and plodding, lacking in any narrative drive. We have no clear idea what's at stake for the Doctor, and hence no reason to care. By Part Two, you want to climb into your TV and give everyone involved a good, hard slap.

In this context, the Inquisitor's regular interjections prove delightfully apt. "What is the relevance of this presentation?" she bristles, her patience understandably tested by the fact she's craning to watch a TV set placed 20 feet above her head. Later, when she says "I would appreciate it if these brutal and repetitious scenes were kept to a minimum," it sounds like Lynda Bellingham is accidentally reading

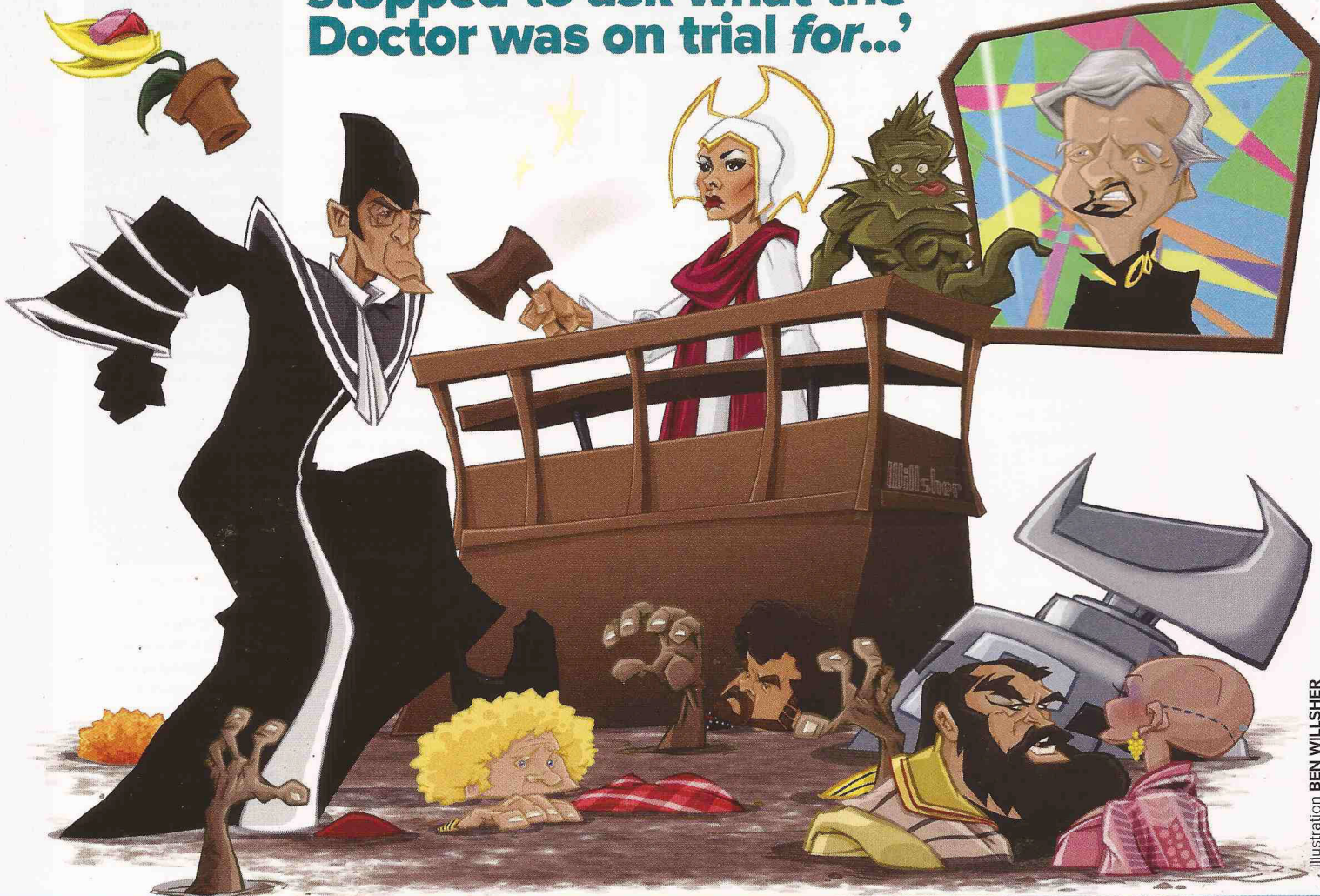
out Jonathan Powell's notes on the script. Before these episodes went in front of the cameras, Powell – BBC Head of Series and Serials – set out a lengthy list of suggested changes, describing the story as 'lightweight and trivial' and suffering 'a fatal lack of conviction'. His notes are recounted on the production subtitles, and it's hard not to agree with every single criticism.

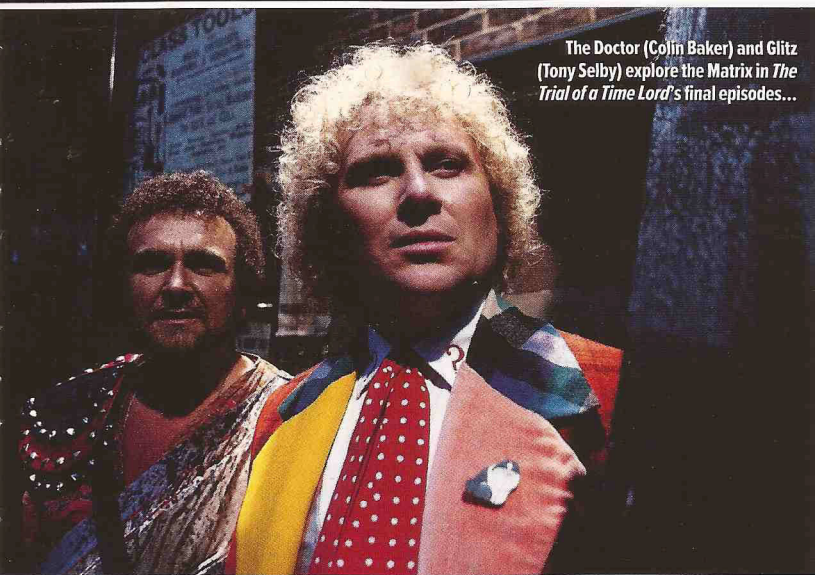
The second segment of evidence takes the Doctor to Thoros Beta, home of the Mentors – represented here by the Doctor's old foe Sil and his boss, Kiv, who bicker like estranged lovers, while carried around by muscle-bound black men, like Madonna arriving on stage at Wembley. They're queer fish and no mistake.

This tale of alien vivisection is a step up from the Ravalox debacle, but leaves a nasty taste in the mouth. Horrific things happen to nice people, and as the Doctor's senses are addled for most of the action, we're left without the balm of his moral outrage. Peri is murdered in the final scenes, and while the Doctor may stand up in the courtroom to rage against this injustice, we're left feeling cold and alone. Many have argued that the later revelation of Peri's escape ruins one of the series' most shocking moments – but this reviewer, for one, is happy to know she survived. Peri's supposed demise is sadistic and grotesque, and has no place in *Doctor Who*.

Happily, a sense of fun makes a welcome debut with Parts Nine through

'No one making this story stopped to ask what the Doctor was on trial for..'





The Doctor (Colin Baker) and Glitz (Tony Selby) explore the Matrix in *The Trial of a Time Lord*'s final episodes...

Twelve, when the Doctor dips into his own future to present his tussle with the Vervoids – a race of plant-men in deciduous tracksuits who run riot through a space-liner. We're left to wonder how much of his destiny the Doctor sneakily jog-shuttled through while compiling his evidence. While seeking information on his eighth incarnation, he must have been surprised to directed towards a box of comics in the corner.

The Doctor's defence is a very silly murder mystery, but it's by far the most entertaining portion of the trial. This is thanks to a script from Pip and Jane Baker, written in a language tantalisingly close to English. Everyone enjoys quoting such weirdness as "I entered this affair as a Judas goat, and intend to readopt that role," but the worst/best line comes from scientist Doland, explaining why the hold of the Hyperion III is full of Vervoid pods: "We're merely taking the shucks as an example to fellow Earthbound agronomists." You can guarantee that sentence will never be spoken again in the history of the world. Even the Vervoids aren't immunised against the script. "He cannot be permitted to prevent us from reaching planet Earth," whispers one, over the course of about half an hour. "We are doing splendidly!" hisses another, as if counting up the takings at a cake stall. It's the campest boast ever delivered by a *Doctor Who* monster.

It's even worse in court. "Are we to be subjected to more chicanery, Sagacity?" tongue-twists the Valeyard. The Inquisitor then challenges the Doctor's criticism of the Matrix: "Are you questioning its veracity?" At this point Pip and Jane show remarkable restraint – stopping short of mentioning the Doctor's tenacity, or the Valeyard's capacity for mendacity.

The trial winds up in a two-part finale, which is again an improvement on what has gone before. The revelation that the Valeyard is a demonic alter ego of the Doctor, dropped stylishly into casual chit-

chat by the Master, cannons the story into entertaining new territory. Valeyard actor Michael Jayston – *Trial*'s one true star and great redeemer – is at his sneering best as we're taken on a lively adventure into the dream world of the Matrix. With only about 45 minutes left to go, the story finally shifts into third gear.

Looking at these 14 episodes as a whole, it's during the courtroom scenes that we most keenly mourn what might have been. It's clear that no one involved in making this season ever stopped to ask themselves what the Doctor was on trial for. I don't mean the specific charges he faces in the dock, but what the viewer was supposed to take from the experience. The trial is a rotten idea, but might at least have served as an opportunity to redefine and relaunch the programme. With better scripts and greater clarity of thought, the Doctor could have vigorously defended everything he believes in, and reminded a weary audience why they once loved him.

Instead, our putative hero – in his test-card-and-tea-towel coat – sits in a chair and grumbles about points of order. This is a Doctor with no charm, no wit and no future. Send him down.

DVD Extras

All praise must go to the producers of this box set for providing a first-class selection of bonus features – the best yet. Prepare to surrender a whole weekend if you wish to partake of every documentary, commentary and 'info text' on offer here. However, while there's a lot to enjoy, there's also endless repetition of key facts. You'll be reminded of the production order of these episodes 20 times, and wake up on Monday morning with the words 'this season saw the use of OB cameras on location become standard practice for *Doctor Who*' drumming through your brain. Well, unless you also watched the embarrassing video for *Doctor in Distress*, in which case you

won't have slept at all. Instead, you'll be haunted by the unique vocal stylings of Nicola Bryant, trilling the deathless line "Inside each of their casings was a bubbling lump of hate" in a previously unknown key. H-flat, perhaps. Or K-sharp.

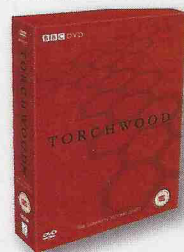
There's a host of contemporary TV items – *Wogan*, *Saturday Superstore*, *Blue Peter* – promising great things from *Trial*, and predicting mass acclaim. They now bring only melancholy, in wave after crashing wave. You'll need a strong stomach for the discussion show *Open Air*, which saw angry fans and pompous producer go head-to-head on live TV. Let's hope we never see its like again.

The new documentary *Trials and Tribulations*, the highlight of this set, is a more measured response to the events of that year, and charts Colin Baker's journey with *Doctor Who* from casting to shock dismissal. Clearly a man of parts, Baker's tragedy was to be in the right place at the wrong time. *Doctor Who* blew itself to pieces in 1986, after script editor Éric Saward and producer John Nathan-Turner found themselves at loggerheads, and Saward – emotional and grieving following the death of his friend, writer Robert Holmes – walked away, taking his script for Part Fourteen with him. Commentators have long sought to assign blame for this bust-up to one party or the other, but the sadness and regret with which Baker, Saward and Nathan-Turner discuss these events demonstrates that the situation slipped slowly but irretrievably out of everyone's control, and that no single individual is responsible. Life can be like that.

Only one aspect of the affair still appears to give pain to an otherwise phlegmatic Baker, and that's Saward's decision to attack his former colleagues in print while they were still fighting to get *Trial* in the can. The fact that Saward provides an independent commentary on Parts One and Thirteen suggests the pair won't be meeting for a reunion sherry anytime soon. While Baker proves charming company on his commentaries – bantering cheerfully across all 14 episodes with an ever-changing roster of colleagues – Saward delivers a wistful two-part monologue, coming across as a bit of an Ancient Mariner; telling stories of old that hold people riveted only because he has them pinned up against a wall.

The Making of The Trial of a Time Lord – an epic documentary split over four discs – is another high-quality production, uniting insightful critical comment with informative cast and crew interviews. Not in the same league – though clearly made with love – are shorter programmes looking at *Doctor Who* cliffhangers, the shooting locations used for *Trial*, and the stories planned for the abandoned Season 23. This latter item uses specially commissioned artwork to illustrate such lost adventures as *The Nightmare Fair* and *Mission to Magnus*, and any heterosexual teenage boys watching will be delighted by the loving attention the artist has paid to Nicola Bryant's knockers. It's enough to make Sil and Kiv choke on their marsh-minnows. GG

Torchwood Series 2 box set



DVD box set 2 | Entertainment
RRP £49.99

HOORAY FOR TORCHWOOD'S second series! Hooray for the improved rapport between the lead characters, the multiple story arcs and the mix of contemplative stories and explosive action! But, oh dear – in terms of DVD extras, what a disappointment this release is. Series One's box-set boasted 13 commentaries – this has none. It also had 14 featurettes, collected together from Series One's individual releases. Series Two has but one – a 20-minute documentary, *The Life and Deaths of Captain Jack*, narrated by Freema Agyeman. This looks at the complicated timeline of Captain Jack, from World War Two to Satellite Five, to Cardiff in the late 1800s, and so on. The feature displays some flair when editing the end of Series One with Captain Jack's return to *Doctor Who* in *Utopia* into a single sequence. However, it's mostly a fairly routine collection of clips, save for an interesting behind-the-scenes diversion, in which composer Ben Foster reveals that Captain Jack's theme was derived from the Series One episode *Countryside*, and hammering out the music to the words "Here he comes in a ruddy great tractor."

All 13 episodes of BBC Three's behind-the-scenes series *Torchwood Declassified* are present (although edited to remove any unclearable music), and a collection of out-takes and deleted scenes. To be fair, the latter has some good material – some new light is thrown on the background of Owen Harper when, following his resurrection, he phones his parents, only to be made to feel his call is an inconvenience; and also from the episode *A Day in the Death*, where guest star Richard Briers is given more to do in his memorable death bed scene. Overall, though, it's all a bit thin on the ground. A shame. VB



» Companion Chronicles: Here There Be Monsters



CD Audio Drama Big Finish
Starring Carole Ann Ford
Writer Andy Lane RRP £8.99

THE FIRST STORY IN SERIES

Three of *The Companion Chronicles* features the First Doctor's original companion, Susan, and is a thoughtful science-fiction tale of a vast spaceship, *Nevermore*, piloted by a vegetable intelligence. The earliest *Doctor Who* TV stories are notable for their epic scope and ambition, and Andy Lane has risen to the occasion with a script that well invokes the essence of those days. He catches the TARDIS crew brilliantly, especially the Doctor, whose bluster conceals his intellectual curiosity and keen sense of self-preservation,

and Barbara, whose first concern when she meets the vegetable creature is for its wellbeing and happiness. The only elements that fail to ring true are

Susan's freaky wish for Ian and Barbara to get it on, and Carole Ann Ford's impersonation of the Doctor, which sounds more like fey space alien Alpha Centauri.

Transposing the story of the early ocean navigators who sought to map the vast seas to a futuristic milieu of starships mapping the universe is a smart move by Lane, giving the story a beguiling, questing, wide-eyed spirit. There are also overtones of HP Lovecraft, as tentacled monstrosities, like mythical sea serpents, burst out of the rifts created by the *Nevermore*.

Forgiving her sometimes off-key impressions of the other regular characters, Ford performs Susan very well, recreating her sense of wonder and innocence. She's well supported by Stephen Hancock as the mysterious (and Doctorish) First Mate. Helped by the intimate, conversational nature of these plays, which hold the attention far better than some of their longer, noisier cousins, this is utterly gripping. **MM**

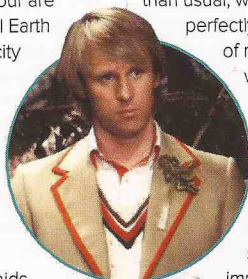
» The Boy that Time Forgot

Audio Drama Big Finish

Starring Peter Davison, Sarah Sutton, Andrew Sachs
Written by Paul Magrs RRP £14.99

AT THE END OF THE PREVIOUS FIFTH Doctor audio, *The Haunting of Thomas Brewster*, the Doctor and Nyssa were left stranded in Victorian London while rascally ragamuffin Brewster absconded with the TARDIS. Some months later, with the help of imperious novelist Miss Beatrice Mapp and Rider-Haggard-style explorer Rupert Von Thal, the Doctor and Nyssa plan to use advanced mathematics to locate their lost ship. Unfortunately, the plan goes awry, and all four are transported back to primeval Earth where they discover a vast city constructed by intelligent scorpions in thrall to an ageing and vengeful King.

It transpires that the Scorpion King has been waiting a long, long time for the Doctor, but is hardly pleased to see him. Building an empire of arachnids apparently loses its allure after five centuries: the nervous creatures are hardly as attractive as Nyssa, who is to become the Scorpion Queen if the King has anything to say about it.



'The script's bitter, hard edge perfectly suits the themes of the play...'

Meanwhile, in the catacombs beneath the city, the ancestors of the scorpions plot to re-assert their species' aggressive cannibal nature, and overthrow the rule of their alien overlord...

In order to avoid giving away an early but significant twist, this reviewer can only talk about the rest of the play in rather vague and cryptic terms. Even so, the spoiler-averse should stop reading here (oh, and before you go – yes, it's really quite good).

Paul Magrs' script is less whimsical than usual, with a bitter, hard edge that perfectly suits the play's themes of missed opportunities and wasted lives. And while the Doctor's chance to make good with an old friend might have been expected to lead to reconciliation, instead there is only anger on one side, and exasperation and impatience on the other.

The result, aside from a sweet middle-aged romance between Mapp and Von Thal, is a rather sour audio, where entropy is all-consuming and happy endings simply don't happen.

» Sisters of the Flame

Audio Drama Big Finish

Starring Paul McGann, Sheridan Smith, Nicholas Grace
Written by Nicholas Briggs RRP £10.99

AS THE SECOND RUN OF EIGHTH Doctor and Lucie adventures builds towards a season-ending climax, this first half of a two-part finale places the focus very much on Lucie, in the kind of 'Doctor-lite' episode we've become accustomed to on TV. The teaser is splendid. The TARDIS stalls, as the source of the entire Time Lord empire seems to briefly vanish from the universe, leaving the Doctor shaken, and the audience wondering just where Nicholas Briggs, voice of monsters and writer of this play, is going with it.

The answer is, that for the majority of the play, not very far. With the Doctor quickly kidnapped by alien centipedes, Lucie is stranded in a futuristic space freighter, desperately trying to convince a sceptical detective that she is not just a dangerous stowaway. With Lucie uncharacteristically powerless, Briggs brings out her vulnerable side, giving Sheridan Smith the opportunity to show another facet to her normally ballsy character. The best moment comes when Lucie admits that she loves

travelling with the Doctor, and the idea that her journey's at an end is driving her to despair. This aside, though, early stretches of the play are light on action and rather too dependent on characters talking to themselves – or at least, into Dictaphones – rather than advancing the plot.

Adding complication, the Time Lords (here played not as wise ancients but as comedy cops) are also trying to get hold of the Doctor and stop the time experiments of an interstellar villain (and dealer in planets) called, in finest sci-fi style, Zarodnix. In his few scenes, Zarodnix lives up to his improbable name, fruitfully berating minions and gloating in a tantalisingly non-specific way about his plans for the future of the universe. Also, there is a group calling itself the Sisters of the Flame, who want to abduct Lucie, although Zarodnix has conveniently erased all further details about them from the galactic internet.

This all leads towards a revelation linked to a story that aired over 30 years ago. And while Briggs rightly perceives that we fans will immediately



Even history repeats, as the King who has condemned the Doctor for abandoning him, will, in the end, abandon his own creatures for a chance of escape.

What this means is that after the fun first episode – which suggests the play might develop along the lines of a Doug McClure film from 1975 – and its cliffhanger, this play becomes quite dark. The King and the Doctor circle each other until their anger and hurt is stripped away, and the guilty truth comes out. That it isn't hard going is a credit to the wit of the author, but even so, the middle episodes can sag under the recriminations and recycled sci-fi ideas. The final episode offers the chance of personal or actual redemption, for the humanoid characters at least, and goes some way to balancing the tone of the play. The denouement, which sees the Doctor and Nyssa departing with a new companion, rightly ends *The Boy that Time Forgot* on an optimistic note. **MM**



get the reference, the hook to next month's episode largely relies on what we know about that original story rather than anything that happens here – dire warnings about 'something terrible happening in the universe' notwithstanding.

Unexplained motivations and a damp squib cliffhanger aren't necessarily bad things if the next episode wraps things up cleverly, and *Sisters of the Flame* is certainly intriguing enough to suggest that the next story might develop in an interesting direction, even if there's little of note here. However, it's hard to shake off the feeling that Briggs, who has been heavily involved in recent TV series finales, could have brought a bit more of their magic to his own work. **MM**

» Doctor Who and the Auton Invasion Doctor Who: Black Orchid

Audiobooks BBC Audio

By Terrance Dicks/Terence Dudley Read by Caroline John/Michael Cochrane RRP £17.99 each

THE LAST TIME CAROLINE JOHN READ

an audio book it was *Doctor Who and the Cave Monsters*, in which she expertly reprised her own role of companion Liz Shaw. She also gave us a haughty Brigadier Lethbridge-Stewart and a Third Doctor who, with a slight lisp, sounded rather old and feeble. These interpretations are back again in *The Auton Invasion* – although I fancy the Doctor doesn't come across quite so dodgy this time round.

Doctor Who and the Auton Invasion, based on 1970's *Spearhead from Space* by Robert Holmes, was prolific author Terrance Dicks' very first *Doctor Who* book, and also introduced the Third Doctor. Originally published by Target in 1974 alongside *Doctor Who and the Cave Monsters*, it was also the first novelisation of a *Doctor Who* story since the 1960s. In common with these earlier books *The Auton Invasion* varies considerably from the adventure as broadcast. As well as an introductory scene taken from



the previous story, *The War Games* (featuring the Second Doctor's trial before the Time Lords), the ending is altered, with its main monster, the Nestene Consciousness, changed from the flailing, rubber-tentacled on-screen version to a terrifyingly powerful creature – part-spider, part-crab, part-octopus.

The Auton Invasion is certainly well written – in Target Books terms, it's top end, and easily one of Dicks' best. But despite the fact that the adventure is possibly the quintessential post-regeneration story, because the Doctor is flat-out in a coma for much of the first half, the first two-and-a-half hours of the audiobook before he recovers feel rather slow – a problem emphasised by John's reading, which is never in too much of a hurry itself.

Meanwhile, the audiobook of the 1982 Fifth Doctor story *Black Orchid* follows hot on the heels of its recent DVD release, with both BBC Audio and 2lentertain maybe hoping that this year's *The Unicorn* and *The Wasp* will have encouraged a taste for another 1920s murder-mystery. With only a two-part story to play with, author Terence Dudley (who also penned the TV version)

makes up the distance by lavishing his prose with description rather than adding to the tale, thus enhancing the story's period setting. No doubt, as Dudley was a director as well as a writer, capturing this level of detail was considered all part of the process. It rarely feels forced, save perhaps in the scene when the Doctor takes part in a cricket match, and the rules and terminology of the game start to outstay their welcome. The story is read by Michael Cochrane, who played Lord Cranleigh in the television original. Cochrane's voice is fruitier than a field of strawberries, and is as suited to the posh, well-to-do characters and the feel of the piece as ever.

Simon E Power's new music and sound enhancements for both releases are, as always, well judged – an urgent, thriller-ish score, with rifle shots, and alien zaps for *The Auton Invasion*, and gramophone music, Rolls Royce engines and the soft 'tok' of leather on willow for *Black Orchid*. In audio terms, *The Auton Invasion* is more the *tour de force*. The latter though, with its quick and pacy reading, might just bowl it out. **VB**

» The Sensorites



Soundtrack CD BBC Audio
Written by Peter R Newman
RRP £13.99

IS THIS MORE PROOF THAT THE Doctor's most recent adventures are determining what's released from the series' distant past?

This audio soundtrack of 1964's *The Sensorites* follows this year's *Planet of the Ood*, with its suggestion that both these dome-headed and telepathic races, Ood and Sensorites, are related with home worlds in close proximity.

The Sensorites isn't perhaps as iconic and impressive a story as some of its contemporaries from *Doctor Who*'s earliest season, such as *The Daleks* and *The Aztecs*. However, Peter R Newman's considered script is the first to show us a human race of the future, and the first to work into the *Doctor Who* format one of the oldest of sci-fi plots – human beings as greedy prospectors, mining other planets for minerals and wealth. Newman gets some good mileage out of this well-worn theme. The first two stand-out episodes are shot through with mystery and suspense as the Doctor, Ian, Barbara and Susan arrive on a drifting spaceship whose three-man crew are being held in a strange trance-like state exerted on them by the Sensorite planet below.

The series regulars all put in strong performances as the crew slowly awake. A tense atmosphere remains as we discover more about the Sensorites, and two of the creatures eventually board the ship and establish a telepathic link with Susan. As the action moves to the aliens' home, the Sense-Sphere, the tension evaporates to be replaced with a more pedestrian plot of local politics among the Sensorites and the Doctor's efforts to find a cure for a mysterious disease. Despite the fact that the talky nature of these latter episodes get the better of the story's eerie start, *The Sensorites* remains a worthy and underrated tale, and well worth a listen. **VB**



» Talking Books: The Pirate Loop, Peacemaker, Wishing Well

Audiobooks BBC Audio

Written By Simon Guerrier, James Swallow, Trevor Baxendale Read by Freema Agyeman, Will Thorp, Debbie Chazen RRP £9.99 each

FREEMA AGYEMAN IS OBVIOUSLY A shoo-in to read audiobooks featuring Martha Jones – even so, Simon Guerrier's *The Pirate Loop*, set on a luxury clipper-like starship invaded by badger-faced pirates, seems well chosen as, although definitely not a 'Doctor-lite' story, the first half certainly pushes Martha to the fore. Agyeman's readings can be variable. Her soft, light voice can sometimes lack the strength and hard edge needed for the villains. Here; though, she's on good form, coming up with gruff, dim-witted, gangster-like voices for the badger pirates and enjoying scenes where Martha buys time with her furry-faced captors by basically chatting them up at the bar.

Will Thorp's return to the audiobook range is no surprise. Despite it being two years since he appeared in the series as Toby Zed in

The Impossible Planet/The Satan Pit, Thorp, when reading the Tenth Doctor, is as close to David Tennant's original as you're going to get without hiring the man himself – sometimes spookily so. Thorp's latest reading is *Peacemaker*, which sees the Doctor and Martha in the Wild West on the trail of a mysterious 'healer', whose cure for an outbreak of smallpox has left people with nightmares of monsters and guns that shoot "lightning instead of bullets." Fans who have seen 1966's *The Gunfighters* will know what to expect – broad Southern

accents with plenty of 'howdy's and 'yee-ha's – and Thorp doesn't disappoint. From being a surly gambler to a Southern belle, this is a virtuoso performance. Swallow's story takes until the end of disc one to take hold, but that scarcely seems to matter when the characters are so vividly portrayed.

Wishing Well, by Trevor Baxendale, is read by Debbie Chazen, who played Foon Van Hoff in 2007's Christmas Special, *Voyage of the Damned*. The story, about an alien menace lurking at the bottom of an old village well, is rich with eccentric characters, including a bumptious Lord of the Manor and two old dears interested in restoring the well and setting up a tea shop they can run by the side of it. Like *The Pirate Loop*, the Doctor spends time just observing for a while, so Chazen's portrayal of him can be as a rather quiet figure. Elsewhere though, she makes the most of her characters, particularly the two ladies who are a delight (the type you might imagine would be running a detective agency on the side). Chazen also gets the best marauding monster material, and the chance to crackle lines out in an alien hiss. Marvellous stuff. **VB**



WHO ON EARTH IS...

Bonnie Langford likes to reinvent herself. Just don't call her Little Miss Sweetie-Pie...

Bonnie Langford

Hello, Bonnie. Have you always wanted to be famous?

"No, I never have... but it comes with the territory. Of course, fame is different to success. That sounds awful, but it's true. I was only six when I started, and I didn't do it to be famous. I enjoyed what I did. I don't know that one thinks that long term... even though I was extremely adult as a child. I was very responsible, very thoughtful – that's something I've never been credited with."

There's a perception that child stars miss out on 'normal' childhoods...?

"I don't think I did. If I hadn't wanted to do the things that I was doing, I wouldn't have."

Let's talk about *The Trial of a Time Lord* [the 1986 *Doctor Who* serial in which Bonnie made her début as Melanie Bush]. At that time, how aware were you that the BBC was messing about with the show?

"I could tell that there was a lot of turmoil and upheaval, but most of the time I was unaware of it,

interest. My casting gave the programme a profile. [Producer] John Nathan-Turner was trying to press upon the powers-that-be that there was interest in this programme and that it should continue. I think I was used as a certain 'device' with which to do that. But I didn't know that back then."

Were you naïve?

"I think I was, actually. I wasn't as grounded as I am now. I'm not cynical now, but I am slightly more realistic. You'll get like that when you're older. You'll start to mellow and mature a bit. Back then, I was terribly committed to doing my job properly – very enthusiastic, too keen to do anything that anybody asked of me. I think now I'd turn around and go, 'Shut up, I'm not doing that! Forget it. No way.' And I think I'd have more of a laugh. I was terribly serious about it all. I was too intense and eager to please. There should have been times when I said, 'For goodness sake, let's just get on with it, and then we can go to the pub!'"

Wasn't it awkward when you were asked back after *The Trial of a Time Lord*, but Colin Baker wasn't?

"Well, I knew that Colin was unhappy, but he'd been unhappy during *The Trial of a Time Lord*. He was perturbed about what was going on – the politics at the BBC. But I'd agreed to do two series, which I thought was great, fine, enough for me. Towards the end of my series with Sylvester [McCoy], John Nathan-Turner said to me, 'Are you not staying on for a third series, then?' I didn't know there was any requirement for me to do so. I was thrown in at the deep end, quite frankly."

Why did you want to leave? Was it fear of typecasting?

"To a point. It's important to reinvent yourself, but it's difficult. If you want to pay your mortgage. You think, well, I'll go with this for a while. But I got fed up of being Little Miss Sweetie-Pie, especially on *Doctor Who*. That's why I left. I didn't want to do that anymore. It's not

challenging. I have to keep moving on. Longevity is good."

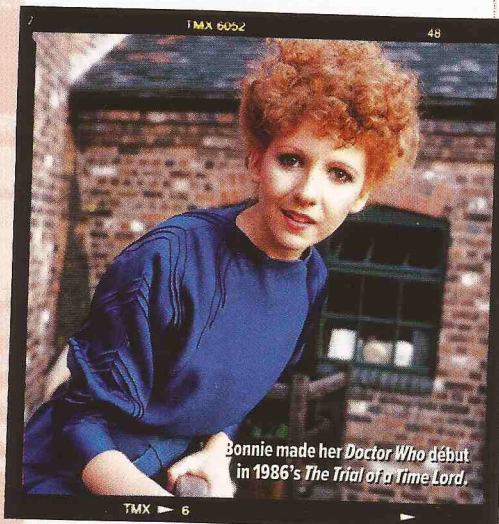
When was the last time you took a job just for the money?

"The fact is, we all have bills to pay. Quite often, when people interview you, they say, 'Why did you chose to do this job?' Sometimes I think, well, do you want the real answer, or do you want the answer that's more appealing to your readers? Yeah, there are times when I've done things to pay the gas bill that month, but that's life." ❧

Bonnie Langford was talking to Benjamin Cook. The Trial of a Time Lord is out next month on DVD.



NEXT TIME: DAVID TENNANT on his love for DWM!



which was possibly a good thing. I went to a couple of conventions before I started, and some of the fans did rather open my eyes to this whole world, which I knew nothing about. A lot of people said to me, 'This is going to be the last ever series. It's up to you to make it survive.' I thought, *what?! I'm just doing a job here! I don't know anything about this!*"

It was quite a break with tradition to cast an established 'name' in the role of the companion.

"I was a very popular name, yeah. I think that's why I was put in it, of course."

You knew that at the time?

"Not at the time, no. I wasn't aware that my inclusion in the programme was going to create such



"A lot of people said to me, 'This is going to be the last ever series. It's up to you to make it survive!'"

We've regenerated quite a few times over the years...



...but we're *still* the same magazine you fell in love with...

DOCTOR • WHO

MAGAZINE

ISSUE

400

We're having a party – come and celebrate with us!

AVAILABLE AT WHSmith, NEWSAGENTS AND COMIC SHOPS FROM 18 SEPTEMBER PRICE £3.99